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Fiftieth Year

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WHOLE NO. 2558



Dorothy Wilding photo

John McCormack



JOSEPHINE LYDSTON SEYL,
soprano, has joined the faculty of the Block School of Music, Chicago. Mrs. Seyl will give lessons in voice placement, interpretation, diction and the art of projecting in song. Mrs. Seyl, who specializes in costume programs, will still be available for concert and recital.



SAMUEL GINSBERG,
who gave up business to become a singer, and appeared in recital in Carnegie Hall, New York, March 31, when he sang standard arias and songs to Emilio Roxas' accompaniments.



A DISTINGUISHED GROUP.
Left to right: Judith Bokor, cellist; Jose Iturbi, pianist; Mr. Ketrzynski, Ministre de Pologne, Paderevski, and Dr. G. de Koos. Under the management of the Hollandsche Concertdirectie Dr. G. de Koos, Paderevski made a tour through Holland. In each instance he played before sold out houses, and the public gave him one ovation after the other, so that his concerts have been an event of the season. In the Hague, the Royal Family (H. M. the Queen, H. M. the Queen Mother, H. S. H. the Prince of the Netherlands and H. S. H. the Princess Royal Juliana) attended Paderevski's concert.



ANGELINE KELLEY,
mezzo soprano and artist-pupil of Jessie Fenner Hill. She recently gave a successful concert at the Yale School of Music, New Haven, of which she is a graduate.



FRANTZ PROSCHOWSKI,
well known vocal teacher and coach, photographed with eight young students from Chicago, all of whom have beautiful voices and are rapidly becoming better known. From left to right they are: Nola Arter, Edith Arter, Marion McKee, Jane Filstrup, Virginia Hall, Helen Klock, Lydia Summerfelt, and Alice Bovee.

RICHARD HALE

baritone, photographed at the Playa at Havana. Mr. Hale has now returned to New York and has been fulfilling several engagements with his usual success.



JACOB WEINBERG,
composer, pianist and organist, also specialist in harmony, counterpoint and fugue. Several of his compositions will be published in June by G. Schirmer and Carl Fischer. Mr. Weinberg was for many years head of the piano department at the Imperial Conservatory of Music at Odessa, Russia. He is now located in New York City, and is active in many lines of work. He also manages the piano department at Carl Fischer's, Inc.



VANETTE VAN (VANSWERINGEN),
artist-pupil of Edith V. Griffing of New York, as Nedda in Pagliacci, a role which she recently sang in Atlantic City with marked success. (Irving Chidnoff photo.)



RIVA HOFFMAN,
who, together with her dancers, recently appeared in an interesting recital program in Philadelphia, assisted by Isadore Freed, pianist.

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Lindsborg's Annual Festival an Artistic and Financial Success

Forty-eighth Series of Concerts Held in City's New Auditorium—Richard Crooks Gives Opening Recital—Mrs. Raymond Havens, Marie Montana, Stanley Deacon, Arvid Wallin, Arthur Uhe, Hjalmar Wetterstrom and Ernest Davis Soloists—Gina Pinnera Successful in Recital—Messiah Given Twice, and Bach's St. Matthew's Passion Presented for First Time Here—Other Programs of Interest

LINDSBORG, KANS.—A warm spring day brought a great influx of music lovers from all points of Kansas and other states to hear the golden-voiced tenor, Richard Crooks, in the opening recital of the first festival to be held in the new music hall, from March 24 to 31. For almost two hours the large audience listened enchanted to the young tenor, who has a voice of much natural beauty. In keeping with the spirit of the day Mr. Crooks substituted several religious songs for those already on the program, among them being King ever Glorious (from Stainer's Crucifixion) and If With All Your Hearts (from Mendelssohn's Elijah). He was enthusiastically received and obliged to give several extra numbers. Frederick Schauwecker, accompanist, contributed an interesting group of piano solos.

THE MESSIAH

The 140th and 141st renditions of the Messiah took place on Palm and Easter Sundays. Chorus and orchestra were on their mettle, realizing that the first performances in the new building would set a precedent for the future. The great body rose to the occasion, and on Easter Sunday, especially, surpassed any previous performance. Precision, clean-cut passages, gorgeous climaxes and religious fervor characterized a truly brilliant and finished production. Hagar Brase directed with authority and inspiration. The orchestra, with Arthur Uhe as concertmaster and Arvid Wallin at the organ, was splendid. The soloists entered wholeheartedly into the spirit of the work. Mrs. Raymond Havens, contralto of Kansas City, Mo., is outstanding in oratorio; her voice is rich and full and she is thoroughly conversant with traditions of oratorio singing. Marie Montana possesses a high, clear soprano of good quality, and interprets with intelligence and musical taste. Stanley Deacon, of Kansas City, Mo., carried the bass solos; although his voice is more baritone than bass it seemed well adapted to most of the arias, especially in the difficult figurations where flexibility is a desirable asset. Ernest Davis, a former student of Bethany College, sang the tenor solos gloriously; he has a great voice, and better still, a fine command of his vocal resources.

NEW HALL DEDICATED

Tuesday evening was given over to the dedication of the new auditorium. President Ernst Pihlblad delivered a masterful address choosing as his topic, Where There is No Vision the People Perish. He stressed the idealism of the early pioneers, the works they wrought, and expressed the hope that coming generations would perpetuate these ideals. Dr. G. A. Dorf, president of the Kansas Conference, con-

ducted the dedicatory service. Bethany Band, Bethany Men's Glee Club, Stanton Fiedler and Marvel Biddle contributed appropriate music.

FACULTY RECITAL

The recital given on Wednesday afternoon by Luther D. Mott and Oscar Thorsen, members of the Fine Arts Faculty, was much appreciated. A fine spirit pervaded the entire performance. Mr. Mott gave three groups, by classic and modern composers, with excellent diction, finish and artistic style. Mr. Thorsen's numbers represented mostly the serious type. Sincerity, breadth of outline and variety of color characterized his interpretations. Both performers were enthusiastically recalled and responded with encores.

HAVENS-MONTANA RECITAL

Mrs. Raymond Havens and Marie Montana gave a splendid recital Wednesday evening. Mrs. Havens has always set a high standard in her many appearances here with the Oratorio Society and in recital. She has a glorious voice and added new laurels on this occasion. Miss Montana is a young singer who is rapidly scaling the heights to greater achievements. There is a youthful buoyancy and genuineness in her singing which is captivating. Mrs. Havens and Miss Montana were encored after every group. Arvid Wallin and Oscar Thorsen accompanied skillfully.

(Continued on page 18)

George Blumenthal Heads Latin-America Amusement Company

George Blumenthal, who has been in New Orleans and Havana the past six weeks in the interest of the French Musical Comedy Company, returned recently on the S.S. Oribaba.

In an interview, Mr. Blumenthal said: "While in Havana I received a cable from Mr. Gawain saying that owing to the success of the company at the Jolson Theater, New York, the engagement had been extended from two to five weeks and therefore the contemplated Southern engagements were not to be arranged until next season.

"After a number of conferences with Maria Teresa G. de Giberge, president of the Sociedad Pro-Arts Musical, with a membership of 3500, and Edelberto de Carrera, managing director of the new auditorium only recently completed, I planned for the next two years three musical attractions each season for Havana, which are to comprise French Opera Bouffe in French, grand opera in Italian, and an American musical comedy to be given in Spanish.

"The arrangement of dates was settled as follows: Beginning November 28, French Opera Bouffe, such as The Mascot, Chimes of Normandy, The Grand Duchess, Mme. Angot, etc.; the Italian grand opera season to begin on Tuesday, January 14, for four weeks, giving four subscription performances weekly, on Tuesday, Thursday and Saturday evenings and Sunday afternoons.

"The American Musical comedy will start a four weeks' season on February 20. Mr. Carrera, who practically controls all the bookings of motion pictures in Cuba, will arrange with me for a number of performances in the provinces after the engagement of the companies in Havana. This will give each company appearing there a six to eight weeks' season in Cuba."

Mr. Blumenthal continued: "I consider the new auditorium in Havana the finest and most beautiful theater in the world. The seating capacity is 2600, with twenty boxes in the mezzanine tier, and modern in every respect with all the latest improvements in theater building. I have received from Mme. de Giberge assurances that the society of which she is the president will co-operate with me in every way to insure their financial support in the purchase of seats for the various performances. Seats will be sold as a course series for the three attractions.

"I am now awaiting Mr. Hurok's return from the road to adjust some matters concerning the German Opera season. Immediately after settling my affairs I will leave for Havana to locate there permanently so as to complete all the arrangements for the coming musical season and open negotiations with Mascagni to conduct several of his operas in Havana and the provinces. I will also secure from Italy the leading principals for the Italian season, and the same from Barcelona, Spain, for the musical comedy season."

Mr. Blumenthal wishes to emphasize the fact that these performances are not to be given relying on the patronage of the tourist. "Havana to-day," he said, "has all year around residents, numbering over 600,000, and is considered from a musical standpoint one of the best cities in the world. The organization that will operate in Cuba will be known as the Latin-America Amusement Company."

Hollywood Bowl Competition Winners

The winner of the resident artist competition for the 1929 vocal soloist series at the Hollywood Bowl Summer Concerts was Fritz De Bruin, baritone, a native of Amster-

dam, Holland. In the instrumental group, Marguerite le Grand, pianist, was the winner. In the string section, Alexander Borisoff, cellist, was selected. Borisoff made his debut at the age of sixteen as soloist with the Odessa Philharmonic Orchestra. These artists will not only appear at the Hollywood Bowl but also at the Redlands Bowl during the coming summer.

British Plans for Lausanne Conference Announced

LONDON.—The plans of the British side of the First Anglo-American Summer Holiday Music Conference have been announced here, and this will shortly be supplemented by the list of the American speakers and their subjects. The lectures of the conference are to be divided equally between speakers from the two countries.

The conference as a whole is, as was previously announced, headed by two presidents: Dr. Walter Damrosch, representing the United States, and Sir Henry Hadow, representing Great Britain. The British chairmen of the various sections are as follows:

ELEMENTARY SCHOOL MUSIC . . . G. E. Linfoot, M.A.
SECONDARY SCHOOL MUSIC . . . A. Forbes Milne, M.A.
UNIVERSITY MUSIC . . . Professor F. H. Shera
CHURCH MUSIC . . . Harvey Grace
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ORCHESTRAL WORK IN SCHOOLS . . . Clement Spurling
COMPETITION FESTIVALS . . . Dr. W. G. Whittaker

The lecturers appointed by the British side are: Dr. W. G. Whittaker, Percy Scholes, Edwin Evans, Jaques-Dalcroze, C. W. Saleeby M.D., F.R.S.E., and Edward C. Bairstow, Mus. Doc.

The conference is assured of excellent support in Great Britain, and the leading members of the musical profession are taking a great interest in the proceedings. S.

Cincinnati May Festival

The twenty-eighth biennial Cincinnati May Festival will take place May 7 to 11, with six concerts in Music Hall, four evening concerts and two matinees. Frederick Stock will conduct, this decision following the determination of Frank van der Stucken to lay down the baton at the close of the festival of 1927. The program will include Mendelssohn's St. Paul, Bach's Magnificat, A Sea Symphony by Vaughan Williams, excerpts from the four operas of the Nibelungen Ring, Honegger's King David, Wolf-Ferrari's The New Life, Pierre's Children of Bethlehem, and Samson and Delilah by Saint-Saëns in concert form.

There will be about twelve hundred vocalists, accompanied by the Cincinnati Symphony Orchestra. The chorus master is Alfred Hartzell. The soloists announced are as follows: Lawrence Tibbett, Jeannette Vreeland, Marie Morrissey, Dan Beddoe, Schumann-Heink, Florence Austral, Dorothee Manski, Paul Althouse, Tudor Davies, Fred Patton, Carol Mathes Tiemeyer, R. Saylor Wright, Mrs. Stanley Clark, Herbert Gould, and Cyrena van Gordon.

The Salzburg Festival

During the Salzburg Festival, which will be held August 4 to 30, the following events will take place: Beethoven's Fidelio, Mozart's Don Juan, Strauss' Der Rosenkavalier, Hofmannsthal's Everyman, eight orchestral concerts by the Vienna Philharmonic, four church concerts and five Serenades.



ANNA SCHOEN-RENÉ,

distinguished Garcia exponent, who will soon bring to a close a busy New York season, both at the Juilliard School and in her own private studios. About the middle of May she will sail, with several American pupils, for her home in Berlin where a large summer class awaits her. Mme. Schoen-René's artists are singing in opera and concert abroad, and many of the foremost singers before the American public have coached and are coaching with her. (Photo by Apeda.)



HAROLD TRIGGS,

pianist, who has been chosen soloist for the eleventh annual convention of the Federated Music Clubs of Pennsylvania to be held at Warren, Pa., April 23-26. His recital is scheduled for April 25. At Mr. Triggs' New York debut recital he was commended for displaying a technic of faultless clarity, a touch of extraordinary beauty and a rare continence in the employment of the pedal.

London Re-Hears Two Major Works by Frederick Delius

Katharine Goodson Gives Brilliant Performance of His Piano Concerto—French Music Played by Albert Wolff, Cortot and Others—A Bach and Schubert Easter—Vaughan Williams' New Falstaff Opera—Pianists, Violinists, Singers—Lerner Quartet Says Farewell

LONDON—Frederick Delius is no longer a prophet without honor in his country. The king has honored him with a decoration, the British orchestras are honoring him with performances of his works, the newspapers are bestowing eloquent praise, and audiences are spending applause. Two notable performances of his works have taken place within little more than a week. At the seventh Royal Philharmonic concert Sir Thomas Beecham performed his *Appalachia*, and at the latest concert of the British Broadcasting Corporation Katharine Goodson, accompanied by Albert Wolff, played his piano concerto.

Appalachia, though first produced in 1904, is almost never heard. Having now heard it, I cannot say that it is unjustly neglected, for with all its surface beauties it leaves one unsatisfied. *Appalachia* apostrophizes America, or a phase of America; it tries to do in another way what Dvorak succeeded in doing with the *New World Symphony*. It takes a simple negro melody (certified to be "genuine") and through an introduction and fourteen variations makes it paint the landscape of the Mississippi by means of a full Tchaikowskian and Wagnerian orchestral battery, with chorus and soloist thrown in.

This is not only like painting the lily but encrusting it with gold plate and artificial stones. When the chorus sings a-cappella in the midst of this melange it is with an effect of false naturalness, like dried flowers pasted into a still-life. The inherent weakness of the composition, aside from its purely aesthetic faults, is its sentimentality. Tone-painting may not be in itself objectionable, but why must all tonal landscapes be of a melancholy sweetness, and all folk interpretation plaintive?

Delius is a sympathetic figure, an idealist with noble aims, but a minor poet writing of visions that are faded and can no longer inspire us; revelling in the pale romanticism of our elderly contemporaries. In short, he is old-fashioned—a term which has nothing to do with time.

KATHARINE GOODSON PLAYS

Much more enjoyable by far was Katharine Goodson's playing of the Delius piano concerto, which had not been heard since three years ago, when she first played it with the Royal Philharmonic. It was originally composed in 1897; in other words, when the composer was still free from the debilitating influences of "impressionism." Here he still relies on the "grand" style of Liszt (with a sideward glance at Tchaikowsky and Cesar Franck); on broad cantilenas and big contrasts and dynamic force. The harmonic language is that of Nordic romanticism (there are passages that our Edward MacDowell might have written) and there is a fresh and vigorous musicality which saves the work from sounding too demode in modern ears.

Miss Goodson's performance had all the requisite brilliance and dash, and just the touch of romance that the piece requires. Had she not been submerged now and again in a sea of too heavily scored and insufficiently toned-down orchestration it would have been perfect. As it is, she emerged triumphant from the struggle in the end and was accorded a splendid ovation, with four or five recalls and resounding shouts. It was an all-English triumph, more genuine than any that have been witnessed in this hall for some time.

Another British composition played at this concert was

Dame Ethel Smyth's prelude to *The Wreckers*, which is the English equivalent to the *Flying Dutchman* overture, but slightly less inspired. It was on the whole the most interesting if not the most enjoyable concert of the past fortnight. It was conducted by Albert Wolff, at one time of the New York Metropolitan, now of Paris, Nice and various other places, who brought with him the score of Florent Schmitt's *Tragedie de Salomé*, said never to have been heard in a London concert hall before.

TWO SALOMÉS

I vaguely remember reading somewhere a French comparison of the two *Salomés*—Richard Strauss' and Florent Schmitt's—as exemplifying the heavy hand of the Teuton and the subtle esprit of the Frenchman handling the same theme—much to the detriment of the former. I could not help feeling at this concert that the heavy hand was the Frenchman's, and if I had never admired Strauss's deftness and brilliance before I would have become his partisan on the spot. With one marvelously sinister chord and one weirdly ominous three-note cry of the oboe Strauss conjures up a picture which it takes Schmitt pages of slow-footed plodding to describe. The means, in a material sense, are essentially the same, but what a difference in the power of imagery!

However, Schmitt's *Salomé*, thanks to its overpowering cacophonies, had a noisy success, and that was very largely due to the effective performance of Mr. Wolff, who also served up a number of red-hot Spanish tid-bits by de Falla and Albeniz, but fell somewhat short of perfection in a too blatant reading of the *Oberon* overture.

MORE FRENCH MUSIC

Schmitt's symphonic poem has by no means been the only French music heard here of late. At the seventh Philharmonic concert, conducted by Beecham, Alfred Cortot pleaded with the best of his powers for two French works, the ballade in F sharp major for piano and orchestra by Gabriel Fauré, and the Cesar Franck Symphonic Variations. Even Cortot could not rescue Fauré from his pedestrian mediocrity, though there may be much to be said for his musicianship and the aptness of his keyboard style. Sentimentalism—of the peculiarly French syrupy variety—is Fauré's besetting sin, and that is why he will probably never be appreciated outside France, for somehow the nations cannot forgive each other their particular sentimentalities, much as they may appreciate real pathos or real charm, irrespective of race.

The Cesar Franck work was played, I should think, as well as it can be played; and except for the trivial finale, where Franck takes off his cassock and exhibits the jaunty trousers of a Boulevardier, the piece was truly enjoyable. The ovation which the pianist received was overpowering and was stopped only by his playing—in memory of Marshal Foch—of a piano arrangement of Schubert's *Litany*. It was a privileged occasion, hence criticism is out of place.

French chamber music, too, has had rather good innings recently. Alfred Cortot, with the International String Quartet, played Gabriel Fauré's piano quartet and Cesar Franck's quintet at a recent concert of the Music Society; two young Englishwomen, of the Guild of Singers and Players, played a violin and piano sonata by Gabriel Pierné; and two others a sonata for two violins by Arthur Honegger.

AND THE MODERNS

Contemporary French and Belgian composers also furnished the meat of the sixth concert of the London branch of the I. S. C. M. Two movements by Vincent d'Indy for flute, oboe, clarinet and bassoon were rather perversely entitled *Chansons et Danses* (since there was neither singing nor dancing), but they were remarkably vivid and live, and despite a rather homophonic style effectively written for the instruments. A *Divertimento* by Albert Roussel (for the same instruments, plus piano) was, however, more satisfactory in that it was really diverting, in the best sense of the word. It showed, too, that French music moves with the time, for while d'Indy had sweet reminiscences of the Siegfried Idyll, Roussel did not shy from frank quotations from Petrouchka. The latter's piece showed, moreover, real mastery in voice leading and a fine sense of orchestration in original combinations and a highly idiomatic use of the instruments. The "modernity" was mild in both cases.

Still another piece, a *Rhapsodie* by Joseph Jongen, was clumsy and vulgar by comparison. The Société Taffanel, from Paris, with Erwin Schulhoff at the piano, gave excellent performances of the works.

A BACH AND SCHUBERT EASTER

Easter is upon us and the choruses ("choirs," in Anglo-English) are putting forth the usual activity. The Bach choir now conducted by Dr. Adrian Boult, has made an unusual effort in a concert devoted to Schubert, in which the beautiful and rarely heard A flat Mass was the chief item. The mass rivals its companion work in E flat with its richly expressive harmonies and the boldness of its modulations. Two of the movements, the *Et incarnatus* and the *Crucifixus* are marvels of tone color, the *Agnus Dei* is, as usual with Schubert, a beautiful lyrical inspiration, and the *Credo* has a beautiful splendor that was perhaps most nearly realized in the performance of which we speak. The other interesting works on the program were the *Tantum Ergo* for vocal quartet and orchestra, and the *Funeral March* for Czar Alexander I, which Schubert wrote in 1825, and which was effectively orchestrated for this occasion by Gordon Jacobs.

Another Schubert Mass, the earlier one in G major, was the chief item on the Easter program of the Philharmonic Choir, which also included in its program Schubert's setting of Psalm 23.

Bach's St. Matthew Passion has had its usual performance at Westminster Abbey and at Southwark Cathedral. Of the two the latter was the more impressive, not only by reason of the magnificent and ancient environment, but because of a greater purity of style. The purity, in fact, was overdone, for the chorales, instead of being sung as congregational hymns, with organ, were turned into a-cappella part-songs, sung by the choir, which was wholly inappropriate. In both performances, of course, a good half of the Passion was cut, reducing the duration to about two hours.

On Good Friday the St. John Passion, too, had a performance at St. Anne's, Soho, a London church famous for its faithful cultivation of Bach; while Handel's *Messiah* was sung both at the Albert Hall and the still larger Peo-

(Continued on page 12)



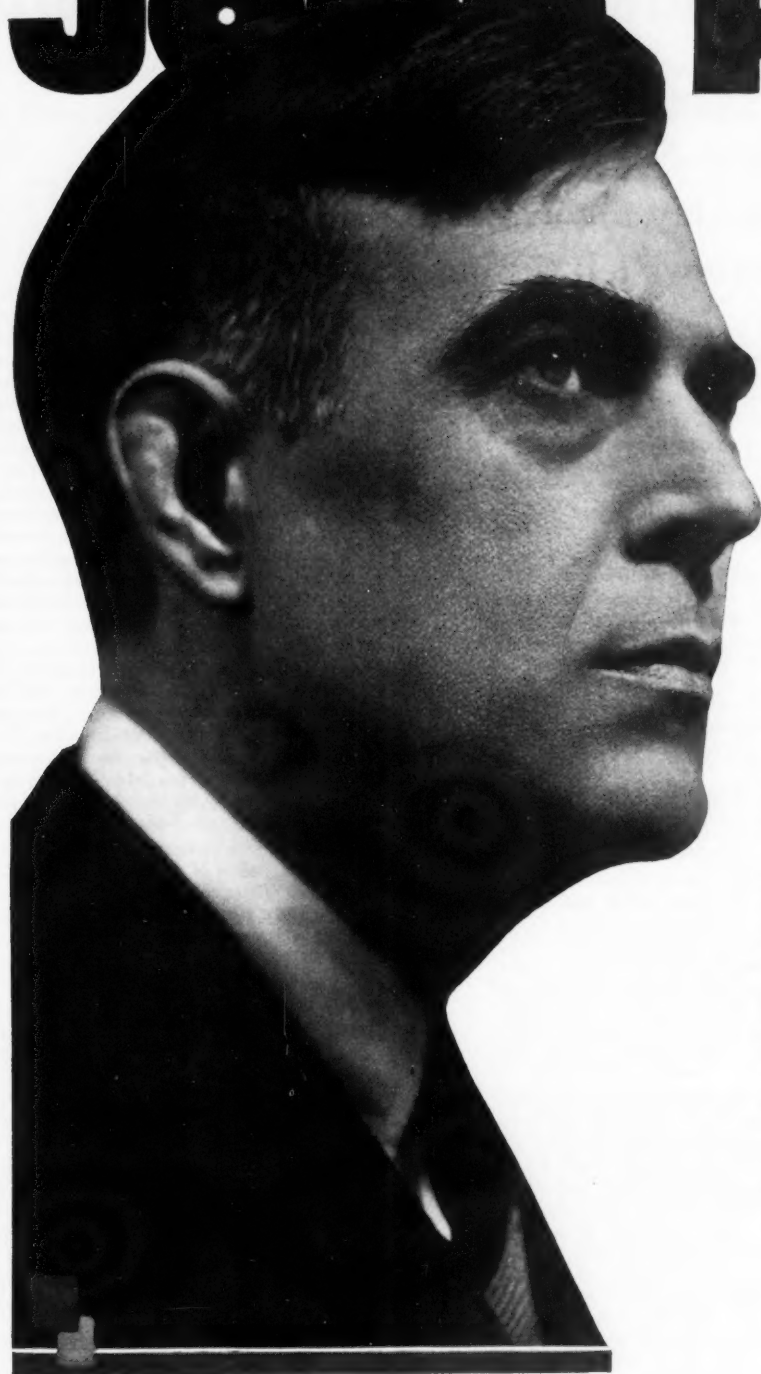
Nr. 171. Franz Schubert, *Erlkönig*.
(Verkleinert).

ERL KING MS. SELLS FOR \$5,000.

Above is the first page of the original MS. of Schubert's *Erl King*, reduced to about half its original size. This MS. was sold at auction by Leo Liepmannsohn, Berlin, on March 8, and the price paid is reported to have been \$5,000.

RECENT EUROPEAN CRITICISMS OF JOHN POWELL PIANIST

IN HOLLAND AND VIENNA



UNDER the great Leschetizky, JOHN POWELL completed his studies and at his first appearances in Vienna, he was greeted as a new talent of importance and great promise. On his recent European tour, the critics repeated and emphasized these same favorable appraisals.

The criticisms from Holland are of particular interest, because they especially recognize the poetry and delicacy of mood which especially characterize Mr. Powell's art. As Olin Downes of the New York Times stated, "John Powell is past and out of the class of pianists whose interpretations are limited by physical problems of the keyboard, and he is too good a musician to be distracted by the mere attainment of virtuoso effects," so that there was immediate recognition of the beauty and power of his interpretation of the great Beethoven Sonata, Opus 111, one of the towering master works for the pianoforte.

Het Algemeen Handelsblad, Amsterdam.—"Powell showed himself to be a magnificent artist and a splendid pianist."

De Telegraaf, Amsterdam.—"John Powell had the honor to open the season here. He did it with a sense of responsibility and earnestly, with a devotion which through its sincerity delighted and enthralled."

Het Volk, Amsterdam.—"Powell is a magnificent pianist, with a large, faultless technique and individual conceptions."

Het Vaderland, The Hague.—"In Beethoven, Chopin and Liszt, John Powell showed himself, with his sensitive nature and eminent pianism, to be a serious thinker. Exquisite musicality, of genuine originality, spoke from everything he played. A technical perfection of virtuoso content enables him fully to utter his inborn gifts. He dedicates everything to this object—his magnificent plasticity of sonority and his penetrating, refined pianistic personality—that it live."

De Nieuwe Courant, The Hague.—"With Beethoven's Opus 111 he made a towering impression. He conceived this beautiful work with the self-dedication of the true Beethoven scholar. A successful performance before which one can feel reverence."

Der Maasbode, Rotterdam.—"This American pianist is such a sensitive and responsive poet that we greet his appearance here with much joy. It is, before all, his earnestness and restraint that make his playing so wonderful and sympathetic, the exact weighing out of tonal proportions, the just balance between the psychological content and its tonal material, the conscious and voluntary service

of the latter to the former. He illumined the subjectivity of the Beethoven Sonata Opus 111; he made the long sustained Adagio sing movingly with its expression of melancholy and that sad aloofness of one who knows wider horizons and spiritual heights. Truly, Powell is a great and mighty artist."

"The pianist played a Nocturne and a Scherzo of Chopin with magnificent temperament, with a stormy splendor of tone, with a beauty of style and poetically."

Wiener Neueste Nachrichten, Vienna.—"The American pianist, John Powell, formerly pupil of Leschetizky, returned again to Vienna. A thoroughly musical artist, with the best pianistic foundation, he interpreted an unusual programme."

Der Tag, Vienna.—"In John Powell one recognizes immediately the sovereign technician. A profound, because creative, artist. His interpretation of the last Beethoven Sonata was filled with a glowing spirit of fire, which finally attained to an etherealized clarity. Chopin's Scherzo was thrilling, but also in the little American genre pictures of MacDowell and Mason, Powell gave proof of the most delicate artistic sensibility."

Neue Freie Presse, Vienna.—"John Powell must be acclaimed for his superiority in control and spiritual penetration."

Wiener Journal, Vienna.—"Among the innumerable piano concerts, let one, that of John Powell, be emphasized. Technician of unusual quality, musician of culture, interpreter of refined artistic and spiritual resonance! In other words, one who can, with good conscience, dare to give piano recitals."

ON HIS RETURN TO AMERICA— AT CARNEGIE HALL, FEBRUARY 23rd, 1929

"JOHN POWELL GIVES BRILLIANT PROGRAM AT CARNEGIE HALL—PIANIST IS IN RARE FORM AND IS LAVISHLY APPLAUDED

John Powell, eminent as a pianist as well as a composer, gave yesterday in Carnegie Hall the first recital here in several seasons. Mr. Powell is a musician of attainments and authority. His technique, interpretation and general presentation are along conventional and sturdy lines, often brilliant and always satisfying. His playing of the Liszt B-minor yesterday was strikingly colored, dynamically contrived and phrased with a sensitive regard for values and nuance. The Vivaldi Concerto Grosso was equally well published, and the two final groups of shorter pieces by Schumann, Chopin, Beethoven, Guion and Mr. Powell himself, were performed with clarity of style, balance and distinction. The audience was large and insistently recalled the artist after each group."—*New York Herald Tribune*.

"Before a thrilled and delighted audience Saturday, John Powell played his first recital after several years. The nobility of Vivaldi was regally presented in the Concerto Grosso and the virtuosity of Liszt, in the B minor Sonata was never more clearly disclosed."—*Chas. D. Isaacson, N. Y. Telegraph*.

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JOHN POWELL AROUSED THE UTMOST ENTHUSIASM TONIGHT THE ENTIRE AUDIENCE ROSE TO GREET HIM HIS PLAYING WAS SUPERB HE ADDED MANY ENCORES HE IS ONE OF THE GREATEST GENIUSES OF ALL TIME

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New York's Enthusiastic "Welcome"

JOHN McCORMACK made his first appearance in fifteen months before a New York audience at Carnegie Hall, Sunday night, April 7th. The following reviews tell the story:

N. Y. American—Leonard Liebbling

"His Voice in Excellent Condition"

"Home from a recent triumphal tour in Great Britain, JOHN McCORMACK made his belated seasonal appearance here last evening at Carnegie Hall and faced a packed auditorium and such a fervent reception as can be won solely by an artist whom his listeners not only admire, but also love.

"The McCormack popularity is based partly on the man's lovable personal traits, but principally on his abilities as a singer of songs. He has long ago put behind him the easy conquests of the operatic repertoire and it is to his enduring credit as an artist that he now insists upon making up the bulk of his recital programmes of examples from the best composers of the concert stage. Of course, there would be no typical McCormack occasion without some Irish songs, as there would be no typical Kreisler recital without some of his groups of light pieces transcribed for violin.

"The lesser music aside last night, McCormack showed his really admirable art chiefly in numbers by Handel, Vinci, Wagner ('Dreams') and Ford's 'Since First I Saw Your Face' (Old English). Penetrative musical understanding, authority and finish of style, perfect balance of tone and text, and phrasing unvaryingly tasteful marked the performance of the accomplished singing interpreter. His voice, by the way, is in excellent condition and responded splendidly to all demands of color and dynamics.

"Let no one imagine that McCormack's singing of Irish songs lacks high art. He lavishes upon them the same technical care, emotional sincerity and chiselled diction which distinguish his presentation of the classics.

"Enthusiasm ran constant and high. Encores were 'So Many, and So Many,' and 'Such Glee.'

"Lauri Kennedy contributed 'cello solos and Edwin Schneider played the piano accompaniments."

N. Y. Herald Tribune—F. D. Perkins

"Sang With Usual Artistry and Style"

"JOHN McCORMACK, back from a tour of Great Britain and Ireland, gave a recital last night in Carnegie Hall which, according to the custom of McCormack recitals, was sold out, mid-summer weather notwithstanding.

"Mr. McCormack sang with his usual artistry and finish of style and excellence of diction. He began with Handel's 'O Sleep Why Dost Thou Leave Me?', and the sprightly 'Sentirsi il petto accendere' from Vinci's 'Artaserse' (1730),

with an early German Minnelied as encore. After two numbers played by Lauri Kennedy, assisting cellist of the evening, the tenor reappeared for Wagner's 'Traume' expressively sung; 'Since First I Saw Your Face', a seventeenth century song by Thomas Ford; Sarti's 'Lungi dal caro bene', and 'Praise Ye the Lord', an arioso from an unfamiliar Handel cantata. This effective number, it was noted, had been sent to Mr. McCormack by the late German conductor, Siegfried Ochs, and was sung in an English translation made by the tenor's accompanist."

N. Y. Eve. Journal—Irving Weil

"Sincerity of His Art Never Served by Finer Vocal Skill Than Today"

"How much JOHN McCORMACK holds not only the admiration, but also the affection of his New York audiences had a more than ordinarily striking illustration last night in Carnegie Hall. He had just returned from a long concert tour abroad, and the crowd that packed every available bit of space on the stage as well as in the auditorium seemed bent on showing him how glad it was to see him back.

"Ovation is a badly battered word but it is the only one fit to describe the way this audience expressed itself toward the Irish tenor. The thing had a little additional touch, moreover, that indicated how personal was the crowd's feeling. After he had sung his first group of songs and his assisting artist, Lauri Kennedy, had played a couple of airs on his cello, former Governor Al Smith walked into one of the first-tier boxes. There was immediately as loud a burst of applause as we have ever heard in Carnegie Hall, louder than had greeted Mr. McCormack. But when he returned to the stage to sing again, the crowd significantly repeated the outburst in its full strength.

"But aside from such evidence of his popularity, it was a triumphant evening for the tenor as a singer. His performance last night was of a sort to make him as one of the great artists of his time. And the essential simplicity and sincerity of his art were never served by any finer vocal skill than they are today. Mr. McCormack's great popularity is due to a number of things not too common among singers. There is, first, his beautiful lyric voice, deeper and slightly darker in color now than it used to be, but still rich and varied in its resources. Again, there is the engaging but earnest personality of the man. And otherwise, there is his faultless enunciation, his instinctive feelings for the right emotional emphasis, the wooing smoothness of his tone and his amazing breath support in every lengthily sinuous phrase.

"Besides all these things, Mr. McCormack almost never sings trash. Such a

programme as that of last night, for example, held some of the noblest music of Handel, representative eighteenth century airs of the Italians, Leonardo Vinci and Giuseppe Sarti, and one of the few songs of Wagner, in addition to the usual excellently chosen Irish folk songs, modern and old English songs, and of course, a wide variety of encores.

"The tenor thus sang in Italian and German as well as in English, and the foreign tongues were as clear cut as the other, the bit of brogue that touched them only increasing their charm. Anyone would go a long way before hearing any finer singing of a song that Mr. McCormack put into Wagner's 'Dreams'. It is one of the several studies for 'Tristan' and it holds some of the intense quality of the opera. Mr. McCormack sang it, especially its moving conclusion, with the kind of beauty that has an authentic thrill."

N. Y. Times—W. B. Chase

"A Pianissimo to be Remembered"

"JOHN McCORMACK, still an American citizen as he returned from a year's singing abroad, received a welcome in Carnegie Hall last night that was only matched by his audience's outburst of applause when former Governor Alfred E. Smith appeared in a box after the singer's opening Handel aria.

"More persons than could get within sight or sound of the tenor besieged the hall, many lingering outside the doors that were swung wide to admit a warm spring breeze. Singing as of old, with the high, even tones and crystal clear diction of his debut here with Tetrastini, McCormack showed the power of his mature years to move great throngs and to kindle the response of humble faith and simple emotion.

"To his first foreign airs he added an old German 'Minnelied', and to a second group the 'Panis Angelicus' of Cesar Franck, following Handel's 'Praise Ye the Lord', with piano and 'cello accompaniment by Edwin Schneider and Lauri Kennedy, companions of his tours for many seasons. The Irish ballads brought on repeated recalls the 'Sweet Vale of Avoca' sung to those on the stage, when McCormack turned his back on more people than had Toscanini in the same hall.

"The applause greeted the first note and again the last of such recognized encores as Blanche Seaver's prayer, 'Just for Today' and Bartlett's love song, 'A Dream', in which McCormack's last pianissimo phrase was a thing to remember. When the concert closed with Mr. Schneider's composition, 'Thine Eyes', the audience refused to move till McCormack again added more. It was announced that he would sing another recital on May 5th, just arranged by courtesy of Morris Gest, to be held at the Hippodrome."

Home" to a Favorite Adopted Son

N. Y. Morn. Telegraph—Chas. D. Isaacson

"A Voice No Man of His Time Can Boast"

"A moment before JOHN McCORMACK had been standing there in a mob of people on the stage at Carnegie Hall and in front of and facing another whole army of them generated by Al Smith, singing away with the voice that never another man of this time and age could boast. Suddenly, for the space of a second or so, it seemed to every last man and woman as if somebody else had stepped into his place and was crooning, 'The Bard of Armagh'. It was an ancient minstrel singing—harp in hand—telling the story of the fight and the chase, the secrecy of the love-match and the honor of the gallant and the warrior. No doors and walls enclosed the picture, but a whole clan of the people were on the ground, taking in every note and sighing with the beauty of it.

"Now could there ever be a doubt, as an Irishman listens to John, that he is a straight descendant of the sweet singers of Erin? Could there ever be any musician who could fail to realize that McCormack belongs to a spot all his own in the world of song? No usual concert artist is McCormack, bred and trained in the studio and given the spirit of opera or recital hall or theatre. No matter what he does, whether he turns to the works of Wagner or Handel, to opera, oratorio or lieder, a quality is there which is the soul of Ireland. And when, finally, out of the true love of his soul and the craving of his own and his racial desires, he comes back to the simple, lilting, delicate melodies of his own people, then in such a fling of music he stands alone. He is garbed in the cloak of his ancestors, he is one of the minstrels themselves, the last of them. Sunday night John McCormack returned to America, the land which discovered him. It must have seemed a bit strange to John to stand on the stage of Carnegie Hall. For McCormack even the Hippodrome was never sufficiently large to hold the crowds.

"The best work of the evening was the first song, 'O Sleep Why Dost Thou Leave Me?' of Handel. The tone was flawless, it was delicately spun and woven into the most graceful of curves and turns.

"Lieder? How John sang the Wagner 'Traume'!—and it came just after Al Smith entered, a German text and a theme of a dream. The old English 'Since First I Saw Your Face' was perfectly conceived. Sarti's 'Lungi dal caro bene' was so truly adapted to McCormack's voice that it might have been written for him if he had been Italian and had lived 200 years before. The arioso from the Handel Cantata, 'Praise Ye the Lord' in which John was pioneer as well as singer (it was a first American performance) did not rate so high. Nevertheless, perfect as was the first song and sweet as was the Wagner 'Traume' it was when John turned to his Irish group that he was himself and the singer we love because he is utterly distinctive.

It was then that the audience thought John had disappeared and an ancient minstrel was in his place.

"Lauri Kennedy played interesting 'cello interludes and Edwin Schneider the perennial McCormack accompanist, was represented as a composer as well as shadow to John's voice."

New York Sun

"Listeners Spellbound by Magic of His Art"

"JOHN McCORMACK, famous Irish tenor, who sang here early last season, reappeared last night at Carnegie Hall in a song recital. A very warm greeting was given the singer by the audience crowding the house including all the available space on the stage and the standing room.

"Mr. McCormack again held his throng of listeners spellbound by the magic power of his art. His remarkable clarity of diction, beautifully sustained legato and wide range of nuance were in full evidence and so was the depth of genuine sentiment which springs from the heart and enables him to fully convey to his hearers the content of every song he sang."

N. Y. World—Samuel Chotzinoff

"A Touch of Warm Poetic Humanity"

"As vast an audience as Carnegie Hall could hold sweltered uncomplainingly in last night's midsummer heat for the privilege of listening to John McCormack, who was making his first appearance of the season about the time when his colleagues consider it wise to lay off. Rapturous and intense applause greeted the celebrated tenor when he appeared on the stage, and when after the first group of songs, the audience spotted Al Smith entering a box the scene took on the vociferous aspect of the late Democratic Convention.

"Mr. McCormack, whose policy it is to render unto Caesar as well as unto his own adoring countrymen, kept the latter waiting until he had presented to the more knowing of his customers Handel's 'O Sleep Why Dost Thou Leave Me?' from 'Semele' and an aria from Leonardo da Vinci's 'Artaserse', two examples of sustained lyricism which require a deal of courage on the part of the singer to offer at the beginning of a recital. The Handel aria received a noble exposition, with the text enunciated to the last drop of its restrained pathos, while toward the end there came a stunning exhibition of breath control when Mr. McCormack took a long, serpentine phrase which most singers would have been forced to chop into convenient fragments without audible pause.

"Wagner's 'Traume' began the second group, and its delivery confirmed one's heretical belief that the German master fares better at the hands of musicians of all nationalities but his own. Mr. Mc-

Cormack sings Wagner as he does any other music, with simplicity—a treatment which most singers deem inadequate to the supposed cosmic and philosophic implications of the melodies of the Bayreuth pope. The 'Traume' was as earnestly beautiful and passionate as the old English song, 'Since First I Saw Your Face' or Sarti's 'Lungi dal caro bene', or the four Irish Folk songs, or even the popular concoctions that Mr. McCormack tendered at the finish to his hungry audience.

"It is this simplicity and earnestness, coupled, of course, with a matchless art, that keep the most sophisticated and impatient music lover in his seat while the Irish tenor ensnares his senses with music that on investigation is found to be nearly worthless. While applied to masterpieces of vocal art, Mr. McCormack's attitude adds the touch of a warm, poetic humanity, a touch too often absent from the art of even the greatest vocalists."

N. Y. Eve. World—Richard L. Stokes

"McCormack's Delivery Magnificence Itself"

"Former Gov. and Mrs. Smith, whose unexpected appearance in a box at Carnegie Hall last night electrified the thronging audience, vied in applause with a new and superb arioso by Handel, which John McCormack sang for the first time in this country. It is entitled, 'Praise Ye the Lord' and is from a cantata unnamed on the program. It was unearthed by a Berlin savant and sent by him to the Irish tenor. No luster encomium upon the Deity has ever been penned. Its opening phrase alone is as a flourish of trumpets, and its passionate melodies swing aloft on the pinions of cherubim. Mr. McCormack's delivery of the hymn was magnificence itself. Classic purity of line and incandescent emotion—these were combined according to a secret alchemy of the troubadour's own. As an extra Mr. McCormack becomingly turned to Franck's 'Panis Angelicus.' Both numbers were equipped with violoncello obbligati, played by Lauri Kennedy.

"The shapely contours of Handel's 'O Sleep Why Dost Thou Leave Me?' and the fiery rhythms of Vinci's 'Sentirsi il petto accendere' felicitously opened a program which at its best was an example of bel canto which few living singers might emulate. Mr. McCormack's Attic art is remote from such a number as Wagner's 'Traume,' but he is unequalled in old Italian music, such as Sarti's 'Lungi dal caro bene,' also a novelty on his schedules. Later he turned to the usual assortment of Hibernian airs, followed by Scotch and Hungarian folk songs and ditties in English. McCormack was in decisively bettered voice. Appealing tone, illimitable steady breath, style of utmost polish, impeccable diction—all these proclaimed the artist. But the tenor is something far more. He is by nature a song bird, like his brother the lark."

Mr. McCormack returns to the scene of his earliest triumphs in New York, The Hippodrome, for a return engagement Sunday night, May 5th.

Concert Direction: D. F. McSweeney, 565 Fifth Avenue, New York

Steinway Piano

London

(Continued from page 8)

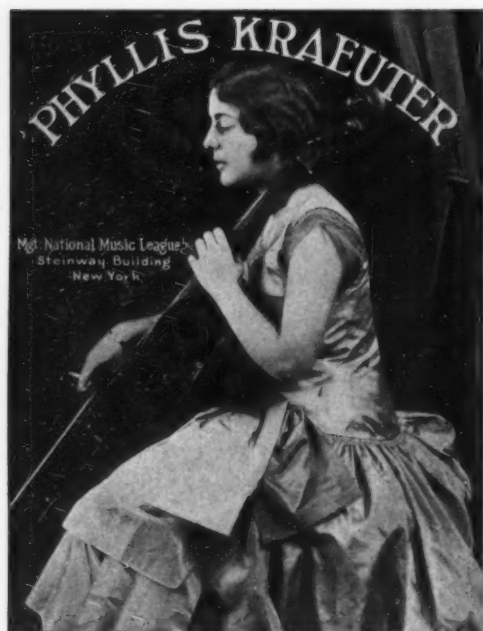
ple's Palace in the East End, and Verdi's Requiem at the Queen's Hall, which last was broadcast to the British Isles.

The Albert Hall performance of the Messiah had the advantage of a group of star soloists, headed by Flora Woodman, soprano, who is a great favorite with oratorio audiences, and which also included Horace Stevens, the well-known bass.

ANOTHER FALSTAFF OPERA

The week before Easter saw the birth of a new English opera—an occasion sufficiently rare to demand comment. One wishes that one's enthusiasm could be kindled, if only to confound those who claim that opera belongs to a certain race or to a certain age. But when a composer like Vaughan Williams challenges comparison with Verdi by choosing Falstaff for his hero the enthusiasm is stifled at the outset. Where Verdi gives us drama, Williams gives us mere mummery; where Verdi rouses our emotions Williams tickles our fancy for neat musical workmanship; where Verdi makes us laugh, Williams offends our taste with ordinary buffonery. No doubt it is all very English, as it is supposed to be, but when all is said and done Boito and Verdi, those arch-Italians, came nearer to the genius of Shakespeare, which is above mere nationality and local color.

Williams calls his opera Sir John in Love. It is virtually a sequel to Gustav Holst's At the Boar's Head, which also has the fat knight for its hero. Both Holst and Williams have gone straight to Shakespeare for their text, attempting to match its Elizabethan quaintness with their music. They both have used folksongs and old English dance tunes to add a "flavor" which the bookish modern mind perceives in Elizabethan drama. But the creative force of



Shakespeare can be matched only by another great creative force; its wit and wisdom are timeless as its beauty is eternal. Shakespeare's lyrics have been successfully set only by Schubert, the very antithesis of an Elizabethan, and Shakespeare's drama has been successfully matched in music only by Verdi, who never saw the English countryside.

Sir John in Love was given a very respectable performance by the students of the Royal College of Music, with an excellent orchestra under Dr. Malcolm Sargent and a staging that had all the finish of a full-fledged professional performance. Whatever may be said of English opera, the materials for its performance will be ready whenever it arrives.

SMETERLIN PLAYS MOZART

The New English Music Society, which ministers to the alleged musical cravings of Mayfair, had the privilege of Jan Smeterin's collaboration in a Mozart concerto (A major). It was, as everything at these concerts, a performance to which the adjective delectable should be applied—immaculate pianism, plus the ministrations of a chamber orchestra consisting of crack players under the elegant guidance of Anthony Bernard, who also performed the Old Airs and Dances which Respighi has refurbished for modern use; an intriguingly titled overture, The Ephesian Matron, by Charles Dibdin, a gallant of the eighteenth century; Delius' timely First Cuckoo in Spring; and a safe and sane Haydn symphony.

William Busch, the young English pianist, made his debut as a composer, playing his own Variations and Fugue on an Original Theme for piano at a joint recital with Dorothy Darlington, violinist. Busch is a pupil of John Ireland, the English composer, and at the outset his work shows the master's influence in its harmonic texture, but in the process of emancipation the young composer approaches the regions of Schönberg's Pierrot Lunaire. There is a refreshing freedom from the chordy platitudes of the average contemporary English product and a healthy effort for freedom by way of linear polyphony. Coming after Miss Darlington's fairly successful performance of Stravinsky's Pulcinella suite, his most daring harmonies still sounded decorous by comparison. The work had an encouraging reception, the more so as it displayed Busch's maturing powers as a pianist, which were also evident in his playing of Beethoven's rarely heard Variations on a Russian Dance, and in violin and piano sonatas by Mozart and Brahms, played with Miss Darlington, a very promising addition to the younger generation of violinists.

MAAZEL AGAIN

Marvin Maazel made his seventh London appearance (a record for such a youngster, I believe) at the huge Albert Hall in a series which has lately included Paderewski, Kreisler and John McCormack. His program, including the Chopin B minor sonata and Beethoven's Thirty-two Variations, may be regarded as ambitious for an Albert Hall Sunday audience, though it did taper off by a finely calculated thinning-out process to Rubinstein's Valse Caprice. That he "got away with it" is a compliment to the young artist's magnetic powers. When he had reached MacDowell's March Wind and the Rachmaninoff G minor prelude the public lost the last vestiges of English reserve; when he got down to Moszkowski they were deliciously happy, and if the inevitable tea hour hadn't been overdue they would no doubt have kept him playing encores indefinitely. But the ritual must be upheld.

Maazel was succeeded, on the following Sunday, by another young virtuoso known to American audiences, namely Shura Cherkassky. He, too, captured the Albert Hall audience by his brilliance, though he rather offended the purists by his boisterous tackling of the Chopin B flat minor sonata. He also played a composition of his own, a Prelude Pathétique, composed at the age of eleven.

Another newcomer, the American pianist Rock Ferris, has made his debut with considerable success, but London is

waiting for another appearance before definitely making up its mind about his standing.

TWO VIOLINISTS

The tenth of Gerald Cooper's chamber music series was a recital by Joseph Szigeti and his new accompanist, Boris Golschmann, recently returned from their American tour. It was Szigeti's first appearance since he took a Philharmonic audience by storm with his playing of the Beethoven violin concerto, and Beethoven inevitably figured on the



KATHARINE GOODSON

who achieved a notable success with the Delius piano concerto at Queen's Hall, London. (See story on page 8)

program, with his A major sonata, opus 30, No. 1. Had Golschmann been less conscious of his role as "accompanist" the performance might have been perfect; as it was, the violin part monopolized the expressive elements rather too much. In Bach's E major partita for violin alone Szigeti did the composer full justice, which is high praise; but all the same he earned his biggest applause with some piquant Hispano-Parisian confections by Filip Lazar and Manuel de Falla. Such is taste.

A Vivaldi concerto, Corelli's Folia and Schumann's A minor sonata, played with Max Pirani, attested the earnest purpose behind the Queen's Hall concert of Samuel Dushkin, the American violinist. This young artist appears to have reached a new stage of maturity, both technically and musically, for his playing of the exacting Corelli work betokened both taste and a sense of proportion. Schumann's sonata, while not overburdened with romantic feeling, had plenty of that cooler vitality which nowadays passes for temperament. I could not stay for the modern part of the program, in which all the fireworks, I understand, went off as per schedule and with considerable éclat. Ravel's Tzigane, especially, is reported to have been astounding. Dushkin has obviously entered the lists for first-line honors in his art.

The Lerner Quartet said good-bye to London, its most profitable grazing ground during the past five years, in a popular program comprising the Tchaikovsky D major, the Beethoven F major (Rasumovsky) and Mozart's Kleine Nachtmusik. They gave one of those immaculate and tonerich performances for which they have become known at their best, and a large and enthusiastic audience bade them farewell until April, 1930. In the interim the quartet hopes to conquer America, sailing in the wake of the retiring Flonzaleys. Comparisons in such circumstances are particularly odious, so one may only say that there are few quartets in the world so worthy of the successorship. Still, the American public will have the last word.

TWO ENGLISH SINGERS

Dale Smith, a young English baritone with ample vocal equipment, is travelling the hard road toward perfection in German Lieder singing. At his last recital he was able to report progress, with songs by Brahms, Reger and Strauss, sandwiched between minor by British contemporaries and lilting bits of traditional and early English music, in which he is still more at home. His joint recitalist, Stephen Wearing, pianist, failed to arouse any interest in what he was doing.

An exceptionally intelligent singer, Dorothy Robson, was vocally at best in her last recital. The most interesting group on her program consisted of six Goethe poems set by Hugo Wolf. Beautiful songs they were, and beautifully sung. The audience left Miss Robson in no doubt as to its enthusiasm. CESAR SAERCHINGER.

Chalfonte-Haddon Hall Final Concert

The fifth and final concert in the series of musicales at the Chalfonte-Haddon Hall in Atlantic City, under the direction of Adrian Phillips, took place on March 30, with Richard Crooks, Carolina Segre and Walter Gieseking as soloists.

Mr. Crooks' powerful, rich tenor voice was at its best in operatic arias, ballads and miscellaneous songs. As usual the beauty and appeal of his singing delighted his audience. Miss Segre sang a varied program with skill and a fine sense of interpretation which revealed the lovely quality of her soprano voice. The piano offerings of Mr. Gieseking were rendered with perfection of technique and depth and understanding. His interpretations were intensely dramatic and forceful, or, if need be, delicate and gentle, and soul-stirring. All of the artists were recalled numerous times.

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New York Concerts

April 8

Sigurd Nilssen

The beautiful concert hall of the Pythian Temple in West Seventieth Street held a large audience, come to hear the song recital of Sigurd Nilssen, Norwegian basso. The singer is remembered as a former member of the De Reszke Singers.

Possessed of a sonorous and ample ranged bass and interesting interpretative powers, Mr. Nilssen gave genuine pleasure in a program that contained, in addition to a number of Norwegian folk songs, numbers by Handel, Carissimi, Mozart, Schubert, Brahms, Grieg, Sjöberg, Pluderman and English songs. Two South African melodies by Theophile Wendt, accompanied by the composer, were well received. The competent accompanist of the evening was Margaret Notz.

Anita Tully

Much interest attached to the Carnegie Hall song recital of Anita Tully, who after six years' service as technician in the pathological laboratories of Bellevue Hospital emerged as a singer last season in an open-air Wagner production at the Yankee Stadium. The singer's dramatic soprano voice shows the result of much intelligent application since last season's debut, and in an exacting program in four languages the details of diction, nuance and stylish characterization all received due attention. With her natural endowments and diligence Miss Tully seems headed for much success. The proceeds of the well attended concert went to the first surgical division of Bellevue.

Fania Bossak

At Town Hall, Fania Bossak, mezzo soprano, acquitted herself admirably before a good sized audience who thoroughly appreciated her artistic singing. She gave a program of much variety, which constituted an ample test of the singer's capabilities. In her program, consisting of Italian, German, French, English, and Russian songs, Miss Bossak revealed a rich voice, sympathetic and brilliant, which she uses with intelligence. Her interpretations were artistic and her enunciation in the various languages was good. Throughout the program encores were demanded, to which the singer graciously responded. Giuseppe Bamboschek at the piano is always an addition to a recital, and this was no exception.

Annette Royak

A song recital of artistic effect was that given by Annette Royak, Russian soprano at Steinway Hall on April 8, her program consisting of songs by Haydn (in English), Schubert (in German), and Debussy (in French). Three Respighi songs in Italian, and five songs and arias by Russian composers completed an interesting program. Excepting after the first group the soprano sang encores, repeating some of

the songs. Of musical intelligence, with a temperament embracing all moods, Miss Royak pleased her hearers, Arie Abileah aiding this success through her piano accompaniments.

April 9

Oratorio Society

The oldest existing New York choral society concluded its fifty-fifth season at Carnegie Hall in the evening with a presentation of the rarely heard Judas Maccabaeus of Handel. The last performance of the work in this city took place more than twenty years ago, a remarkable fact in view of its grandiose qualities as music and the ready appeal it makes to every class of listener. In Handel's day this oratorio enjoyed great popularity—much more than even the Messiah. The composer himself conducted it thirty-eight times.

Under the direction of that gifted and versatile young musician, Albert Stoessel, the performance was a completely satisfactory one. The well drilled chorus, keenly alive to the demands of the score, and sensitively responsive to the dictates of the conductor, gave an admirable account of itself. There was precision of attack and release, proper tonal balance among the choirs, energy and delicacy where respectively needed.

The soloists were Ethel Hayden, soprano; Nevada Van Der Veur, contralto; Tudor Davies, tenor, and Frederic Baer, bass. All four are well known as accomplished oratorio singers, and under the inspiring Stoessel leadership they gave of their very best.

At the organ was Hugh Porter, and Alfred M. Greenfield supplied the cembalo obligatos.

New York Opera Club

The New York Opera Club's musicale and ball at Chalf's on Tuesday evening, April 9, was attended by many prominent in musical personalities. When the last dance had been played by Louis Krompner and his Society Orchestra everyone voted the affair a huge success, all due to the untiring efforts of the club's founder and president, Charlotte Lund and her committee, who shared in the honors of the evening.

The program opened with two Chopin numbers by Daniel Wolf, talented young artist and composer, who also played later in the evening and was warmly applauded. Ley Curtis was amusing in several character sketches and H. Wellington Smith's rich voice pleased in the Vision Fugitive from Massenet's Herodiade. Miss Lund selected the ever popular *Depuis le Jour* from Charpentier's Louise, which showed she was in good voice. Her singing brought rounds of applause. A novelty came with the Aleta Dore ballet in the Offenbach barcarolle, well sung by Miss Lund and Virginia Fickling, a rich contralto. The combination of voice and dancing proved delightful. As a closing number Misses Lund and Fickling and Messrs. Smith and Learned were heard in the quartet from Rigoletto, an added feature being Don Blanding reading some of his poems.

The work done by Miss Lund and the New York Opera Club this season has been remarkable, especially as this is only their second year.

Aurelio Giorni

Aurelio Giorni, well known as a member of the Elshuco Trio, appeared in Steinway Hall, not only in the role of pianist but also as composer. This was the first of two concerts presenting the works of Mr. Giorni, and covered the period between 1916-26. The recitalist has always impressed as being an enthusiastic and vital person, entirely serious and completely devoted to his art. These impressions were renewed at this concert and supplemented by the conviction that the pianist is gifted with original ideas in composition.

The program contained four groups chronologically arranged, the first of which contained four songs in English and German, well interpreted by Mrs. Carl Deis, contralto. The compositions showed a wealth of melodic content in the accompaniments. Mr. Giorni next performed six original piano etudes which proved to be most exacting test pieces. The pianist played them with vitalizing verve and fine virtuosity.

For the violin there was a series of Travel Impressions, which were played by William Kroll, violinist of the trio. This is delightful, colorful music, extremely pictorial and eulogizing, as it were, the beauties of the Swiss lake of Thun, the Sicilian Monreale, the Leyden dunes and Lower Manhattan.

The closing number was a quartet for piano, violin, viola and cello, played by Mr. Giorni, Mr. Kroll, Conrad Held and Phyllis Kraeuter. Here Mr. Giorni displayed a wide and intricate technical knowledge, many intriguing chromatic uses of a more modernistic character than displayed in any other of the listed works.

It was a representative and very friendly audience which assisted at this concert, and one which showed decided enjoyment.

Hans Barth

Hans Barth gave a recital at the Hotel Plaza on April 9 with his new quarter-tone piano. This piano, which was especially manufactured for Mr. Barth on his own design, is really two pianos in one, having two keyboards and two sets of strings tuned a quarter tone apart. It will be recalled that several years ago Mr. Barth assisted in a two-piano recital at Aeolian Hall in which the two pianos used were tuned a quarter tone apart. The result was interesting, as was also the result attained by Mr. Barth at this exhibition of his new piano. Whether or not the piano has musical value it is at this writing impossible to say. That is a matter which posterity must decide, as it must decide upon the life of all modernistic experiments. The late Ferruccio Busoni was interested in the idea of quarter tones, and Alois Haba has written string quartets and even vocal music for this new scale, and New York music lovers will recall the appearances of Julian Carrillo, Mexican composer-pianist, who presented here his various instruments utilizing very small sub-divisions of the whole tone.

Mr. Barth was assisted by Harriet Ayer Seymour, founder of the Seymour School of Musical Re-education, who spoke at length on the subject of the twelve-tone scale and atonal music. Mr. Barth played a series of his own compositions and a largo by Charles E. Ives.

The music critic finds himself entirely at a loss when confronted with such an exhibition. There being nothing with which to compare this music, and no traditional angle from



LILA ROBESON,

who was contralto soloist recently with the Lutheran Chorus of Cleveland in the first performance in that city of the Bach St. John Passion. "A warm and pliant voice," "affectingly beautiful," "an example of beautiful phrasing,"—thus did the press speak of Miss Robeson's singing, which, they declared, was heard to splendid advantage in all her solo numbers. (Photo by Ben Strauss, Cleveland)

which to approach it, it is practically impossible either to describe it or to comment intelligently upon it. It appears to be a thing not of the present or of the past, but of the future, and seems to depend upon what the composers are able to do with it, and also to a great extent upon how quickly the public can become accustomed to it. For the present, the general idea seems to be that the result of Mr. Barth's playing was largely discord. It is, however, the visionary like Mr. Barth who takes the world forward, and the progress of his dream will be watched with interest.

George Rasely

The National Music League again was sponsor to a successful artist when George Rasely, tenor, gave a song recital at Town Hall in the evening. Winner of the Naumburg Foundation prize and former soloist at the Fifth Avenue Baptist Church, Mr. Rasely also has to his credit appearances with the New York Philharmonic and the Minneapolis Symphony orchestras. His program at Town Hall was made up of five groups of songs, Early English, medieval French, four Brahms numbers, several Italian songs, and six works of modern American composers. In all of these he revealed a voice distinguished first of all by purity of tone and a certain flexibility of expression, which made his singing very enjoyable. His best medium was undoubtedly found in the Brahms numbers, although The Moon (George Bagby), one of the numbers of his last group, (Continued on page 22)

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National Opera Company Returns to Boston

Beethoven's First and Ninth Symphonies Impressively
Given by Symphony Orchestra—Well Known
Soloists Heard in Recital—The Mason &
Hamlin Competition

BOSTON.—The Ninth Symphony and the St. Matthew Passion, heard on successive days, imparted a choral color to the complexion of the week at Boston. Solo concert singers and pianists further enlivened things for the chronic music-goer.

MISCHA LEVITZKI

Easter Sunday was a beautiful day outdoors; indoors it was made more beautiful for those who attended the piano recital of Mischa Levitzki.

Mr. Levitzki, though still relatively young, is a mature performer; a seer in his own right on the interpretative side, and in expression a master of his instrument. In the latter regard the whole afternoon testified to his efficiency; the way he played Beethoven's Appassionata was the clue to the inspiration of his vision. It was more an infant symphony than a sonata, and the full gamut of human emotion was run. In like vein was his Chopin, the fairy lands less far removed than ever before; less glorious than heard in dream, perhaps, but full and sweet with morning lights and colors.

Of Debussy, Ravel, Rubinstein, Liszt, he made much. Jeux d'Eaux fragile, onomatopoeic, he followed with a brilliant Staccato Etude. Then a beautiful lyric quality to the Etude de Concert—he almost sang it. Before the artist was allowed to depart many encores were exacted by the music-hungry enthusiasts.

BEETHOVEN, FIRST AND NINTH

Taking a leaf from a fellow-conductor's notebook, Mr. Koussevitzky offered for merits and contrasts, the Choral Ninth of Beethoven's symphonies, and his first, least tinged with destiny. He played the latter with his customary exaggerations of tempo, anomalous, but not objectionable; on the whole, more interesting. With the Ninth, though ably assisted by his soloists, he was not uniformly so successful as a few months ago. It was chiefly the first movement which was prosaic, with the strings time and again subordinated to an effect of a misplaced spiritual emphasis. The orchestral introduction flowed smoothly and meaningfully when Charles Stratton rose for the baritone recitative, one waited in vain for an entrance strained and involved. The passage came off splendidly, and the standard then set was maintained to the end by himself, Ethyl Hayden, soprano, Devora Nadworney, contralto, and of course Fraser Gange, who sang the bass part with the orchestra last November. The Harvard Glee Club, Dr. Archibald T. Davison, conductor, and the Radcliffe Choral Society, conducted by G. Wallace Woodworth, again supplied the Chorus; and supplied again in increasing measure of loveliness that sheer liquid quality of human tone (and how utilized, it goes without saying by now) which no instrument can reproduce, except the phonograph.

NINA KOSHETZ AND ALEXANDRE GRECHANINOFF

Pellucid singing graced song of intrinsic charm as Nina Koshetz intoned Alexandre Grechaninoff's pieces with himself at the piano, on March 30, at Jordan Hall. Over the Steppe, Dew Drops, Snowflakes, Snowdrop, the music is of the flavor of early 19th century Romanticism, but into each song has entered a little Slavic temperament, its own melancholy, and its own haunting soul-harmonies. And the Children's Songs, naive, quaint, but penetrating in an unmistakable fashion; Miss Koshetz, with peerless intuition and voice, proved qualified to interpret them all. In the first part of the program she sang also other songs, by Mozart, Bach, Georges Migot and Deems Taylor, in which she was accompanied well by Pierre Luboshutz. Two 17th century Spanish songs arranged by Joaquin Nin found their first reception in Boston a very appreciative one. Migot's Les Baladins and Grechaninoff's Speckled Hen were also given much approved first hearings on this occasion; the former, as well as Grechaninoff's Folk Song arrangement, "I'll Go, I'll Come," being dedicated to the talented singer.

ELIZABETH TRAVIS

In a pianoforte recital at Jordan Hall on April 1, Elizabeth Travis attacked no simple array of numbers with

"His earlier numbers were operatic, full of
thrill and power."

—El Paso Herald.



FREDERICK GUNSTER

Tenor

Forwarding Address:
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the impetuosity of youth which knows itself to be among friends. The Sonata quasi una Fantasia, Chopin's Waltz in A flat major, and his trying Scherzo in B minor—they were filled with that buoyancy of the ingenuous which never seems to come when masters give of their mellowed art. Miss Travis is a good pianist, too; her present technic is authentic.

HARRINGTON VAN HOESSEN

Harrington van Hoesen sang with intelligence and sincerity a program at Jordan Hall on April 2, which gave opportunity to display his well trained baritone voice. Making the most of the quality and volume at his disposal, he added to them a clear enunciation in many tongues, and an evident understanding of the context. These things endeared him to a demonstrative audience. Handel, Scarlatti, Strauss, Grieg, Respighi were represented; also Into the Light, by La Forge. Mr. Frank La Forge was accompanist.

NATIONAL OPERA COMPANY

Popular request called the National Opera Company back to the Boston Opera House on April 8, their last appearance here having been early in January. A large audience was on hand for the opening performance, La Gioconda. Admirable as the aggregation was then in its adherence to the ideal of popularizing grand opera by setting low price and furnishing acceptable singing, its merited success last night spoke for an accomplishment which must be regarded as putting the enterprise soundly on its own feet in the matter of quality. The singers we heard before, gainers in the experience of each other's company, displayed such vocal luxuries as are no longer of mere relative excellence.

In the title-role Clara Jacobo, displaying an operatic soprano of ingratiating sweetness, made her initial bow here with the company. When one has so described her voice one has said nearly as much as may be said, for it is of that sort to which words are not capable of doing justice. The splendor of the duet with Hoeppel in the second act will remain one of the most perfect episodes heard upon the operatic stage by the listeners. Florilla Shaw, as La Cieca, will be long remembered for her part in the scene of thanks in the opening act. As Alvise, Isepo, and Zuane, were welcomed back the voices respectively of Santacana, Sorvino, and Prosperoni.

Mario Valle, as Barnaba, in the power of his voice, his flexible command of it, and histrionic efficacy, fairly outdistanced his reputation on this occasion. Elizabeth Hoeppel's naturally dramatic timbre is now fraught with enhanced subtleties in fine control, and enriched with an increased volume; her part last night was that of Laura. As Enzo, Bertini had opportunity once more to sound with unexcelled effect the exceptionally well-modulated tones one has become accustomed to form him. The degree of improvement achieved under the stimulus of the last few months, even over what was expected, is remarkable. That it was perceived by those who were present was evidenced by applause which requires the characterization tremendous, from beginning to end of a performance as long as a Wagner Ring drama.

A delightful feature of the presentations is the nightly appearance of a Braggiotti-Denishawn Ballet, which must be considered an advantage to all parties concerned. To the audience at least as much as any, for such grace, and sometimes originality, are not very often seen on stages in Boston. Lillian Duncan, Premiere Danseuse, assisted on Monday night, and lent of her spirit in rondo-de-jambe and scarf-dance effect with equal felicity.

MASON & HAMLIN GRAND PIANO COMPETITION

Playing before a jury of award to consist of Serge Koussevitzky, Harold Bauer and Myra Hess, several young men and young women, students at the New England Conservatory of Music, are competing in Jordan Hall on April 24, at 3:30, at the twentieth annual Mason & Hamlin contest for a grand piano. The public is invited.

The Mason & Hamlin competition, initiated in 1910, has become one of the most picturesque and inspiring of American prize contests. Each year it gives a great audience a chance to hear carefully trained candidates for ownership of a very valuable instrument play "on edge" before three famous artists who are themselves on the alert to detect excellences and defects of musical craftsmanship. Some auditors are proud of having followed every competition since the first one, when Julius Challoff, now pianist, composer and teacher in Boston, his native city, won the prize.

The careers of the winners of the Mason & Hamlin prize are proving that the juries of award, which have consisted each year of the conductor of the Boston Symphony and two other noted musicians such as the ones secured this year or, in other years, Ossip Gabrilowitsch, Rudolph Ganz, Ernest Hutchinson, and Charles Martin Loeffler, have chosen wisely among the contestants. Several of the winners have themselves become celebrated pianists and all so far as known, are a credit to their musical education.

Charles L. Shepherd, the successful contestant in the third contest, has been conductor of the Salt Lake Symphony Orchestra and one of the ablest and most active musicians of the Rocky Mountain states.

Howard Goding, '15, pianist and member of the New England Conservatory faculty, has become one of the outstanding concert performers, with a record of appearance in many cities with orchestra and in recital.

Jesus Maria Sanroma, winner in 1920, was chosen, while still a very young man, to be pianist of the Boston Symphony Orchestra. He has lately made foreign appearances as soloist and, returning to this country, has been heard with the Boston Symphony in its Boston, Cambridge and New York concerts and in recital at several cities.

Sue Kyle Southwick, '18, is one of the foremost concert pianists of the South, holding a teaching position at the Greensboro, N. C., College for Women and giving programs frequently throughout Dixie.

Naomi Bevard, '19, was, until her marriage two years ago, assistant professor of music at Smith College and a pianist of many public appearances.

So on, through the list, the latest winner, Leon Vartanian, '28, having appeared last December with the Boston Symphony orchestra and scored a fine success. B. M. F.

Lillian Benisch in St. Louis

Lillian Benisch, contralto, has done the unusual thing by going to St. Louis, to continue her work there with Vittorio Verse.



**Lonny
Epstein**

Acclaimed

as Soloist in Mozart Concerto
at Friends of Music
March 24th, 1929

NEW YORK TIMES:

A program of Mozart and Brahms was given by the Friends of Music, Artur Bodanzky, conductor. . . . Mozart's piano concerto in C major, with Miss Lonny Epstein as soloist. . . . a fluent, admirably phrased performance of the C major concerto by Miss Epstein. . . . She played with admirable sense of the traditions and style of Mozart. . . . The finale had the true Mozart sparkle and vivacity, all of which qualities in the performance occasioned long and hearty applause for the player. —Olin Downes.

NEW YORK HERALD TRIBUNE:

Miss Lonny Epstein, soloist, gave a very competent performance, displaying a deft, agile and polished technique, musically in style and phrasing. —Francis D. Perkins.

NEW YORK EVENING WORLD:

Miss Epstein took her place at the instrument with as much poise as if substituting for a world-famous pianist, at a few hours' notice and with only one rehearsal, were the most usual thing in the world. . . . with utter sangroid, she ripped off its intricate passage-work and conveyed not a little of the celestial beauty of the Andante. From the large audience she received an ovation of notable proportions. —Richard L. Stokes.

Evokes Applause at
Town Hall Recital
April 1st, 1929

NEW YORK TIMES:

PIANIST STIRS HER AUDIENCE WITH A
DELIGHTFUL PROGRAM

Lonny Epstein . . . played with distinction of style, admirable phrasing and thoughtful musicianship which have already revealed her as a true artist. . . . Her tone is unforced and musical. . . . She gave the Brahms work a sympathetic and scholarly reading that evoked spontaneous applause from a cordial audience. The Schubert Sonata, notably in the second andante movement, had a crystal clarity and refinement of phrase which were in the true vein, and the artist's playing of the two brief pieces by Tschann was delightfully pointed to reveal their pungent wit and flavor.

NEW YORK AMERICAN:

UNUSUAL TALENTS AT PIANO SHOWN
BY LONNY EPSTEIN

Lonny Epstein distinguished herself at a recent concert here substituting for an indisposed pianist at almost the last moment and, if you please, not only playing a Mozart concerto with orchestra (under Arturo Bodanzky), but also scoring a decided artistic success with her impromptu performance.

The feat proved Miss Epstein to be an unusually well equipped and capable performer, and last evening she furnished further evidence to that effect at her own piano recital in Town Hall.

Her Mozart presentation on the previous occasion was marked primarily by highly refined musicianship, and again last evening the same quality colored her conceptions and delivery. She gave a truly admirable reading of the Schubert Sonata. . . . In Brahms' sonata in F-sharp minor, opus 2, Miss Epstein's stylistic sense stood her in good stead and she voiced its more passionate romanticism and larger dramatic sweep with rare understanding and eloquent feeling.

A finished and musically applied technic, ingratiating tone and subtle handling of the pedal were noted in everything Miss Epstein played, and in addition she exhibited also many delicate tonal, rhythmic and other nuances.

A deeply appreciative audience bestowed much warm applause upon this uncommonly serious and gifted young pianist. —Leonard Liebberg.

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Scionti to Teach at American Conservatory, Chicago

After a year's leave of absence, Silvio Scionti, well known concert pianist and pedagogue, again will give private instruction and conduct special repertory and technic classes at the American Conservatory in Chicago this summer. For many years Mr. Scionti has appeared with success as soloist



SILVIO SCIONTI

with leading symphony orchestras of this country, and in hundreds of recitals in all parts of the United States. Following his New York recital at Town Hall in February he was highly acclaimed by the critics of that metropolis. In his tour this season he has received the highest and most enthusiastic praise from both public and press.

Many of Mr. Scionti's former pupils will return to him this summer for further study, and other young artists are embracing this opportunity to place themselves under his guidance.

Muriel Kerr "Scores Triumph" in Philadelphia

Muriel Kerr made her Philadelphia debut recently when she appeared as soloist in the Stanley Series in that city, with Sokoloff as conductor, playing the Liszt concerto in E flat major. Her success on this occasion was such that any older and more experienced pianist might well be proud of, and yet Miss Kerr has reaped similar praise everywhere she has played on tour following her New York appearances as soloist with the Schubert Memorial and in recital.

"Muriel Kerr Scores Triumph" was the headline in the Philadelphia Public Ledger, the critic of which further declared that she showed an amazingly finished technic and a generally excellent interpretation, while her tone was one of great beauty. The Evening Bulletin noted that Miss Kerr played this difficult concerto with "sureness, brilliance and strength," adding that she negotiated the composition perfectly, and the applause given her amounted to an ovation. In fact, so great was the enthusiasm of the audience, that this young pianist was called to the stage no less than eight times. "Genius of fire and steel and melting moods," was the verdict of the Inquirer. "Miss Kerr could scarcely have made a more impressive bow to a Philadelphia audience. It was a splendid concerto, played most brilliantly and with a thrilling refinement of tone and interpretation."

First Mozartum Concert a Success

The introductory concert of the Mozartum, which was held in New York on March 29, was an undisputable success, and promises exceedingly well for the aim of this new society, which is, to advance the love for and to cultivate classic music.

This first concert was made an All-Schubert program, and presented Schubert in all the different phases of his composing abilities. Musicians of the first order were heard on the program and were responsible for its unusual success. Two introductory talks, by J. W. T. Mason and Dr. G. Polonsky, opened the program, which was followed by the trio, composed of Naoum Blinder, Emanuel Bay and E. Belousoff. Anna Meitschik, contralto, formerly of the Metropolitan Opera, offered four songs. Then came

Arie Abileah, pianist, who was followed by R. Malavista, soprano. The Mozartum Vocal Ensemble, composed of R. Malavista, M. Rudinow, R. Starkman, M. Machnes, R. Starkman and Mme. Meitschik, presented a scene from Faust, Coronach and Psalm 23.

A large audience filled the auditorium and many new members were added to the roster of the Mozartum.

Jose Iturbi Coming to America

Jose Iturbi, called "Spain's greatest pianist," will be in America next season from October to January. Mr. Iturbi is heralded as a great artist. The Figaro, Paris, calls him a "Spanish temperament plus rare musicianship." De Tijd of Amsterdam claims that he is "a great showman, a great artist." Le Monde Musicale of Paris says the following of him: "Iturbi was 'ravissant,' perfect. . . . His sangfroid, his impeccability, cast a spell over the great audience. He played everything, from the classics to his compatriot, De Falla, who could not have found a better interpreter."

The London Daily Telegraph waxed enthusiastic as follows: "We wonder whether he is not destined to be the successor to the great art of a Liszt or a Rubinstein. . . . Yesterday he impressed us as ever with his marvelous command of tone color, with a technic practically flawless, with his energy, his brilliance."

During the season 1928-29, Mr. Iturbi filled an itinerary which is enough to tax the strength of any great pianist:

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October 1-15, ten concerts in Scandinavia; 15, Geneva; 16, Lausanne; 18-31, tour of Portugal; November 5, London; 10, London; 12, Edinburgh (soloist with orchestra); 13, Glasgow (soloist with orchestra); 15, Brussels; 17, London (Pianoforte Society); 23, London; 27, Paris; December 1-10, six concerts in Russia; 14, The Hague (soloist with orchestra); 20, Amsterdam (soloist with Concertgebouw); January 2, Sebastian, Spain; 4, Coruna, Spain; 5, Vigo, Spain; 7, Gijou, Spain; 9, Malaga, Spain; 11, Valencia, Spain; 13, Paris; 20, Cairo; 22, Constantinople; 24, Constantinople; 31, Alexandria; February 2, Alexandria; 3-10, Grecian tour; 15, Pao; 16, Bazon; 19, Nice; 20, Toulon; 21, Mentone; 22, Cannes; 23, Nice; 24, Marseilles; 25, Saint-Raphael; 26, Beaulieu; 27, Cannes; 28, Paris; March 1, Leiden (soloist with Concertgebouw); 6, Groningen (soloist with Concertgebouw); 8, Groningen; 10, Amsterdam (soloist with Concertgebouw); 11, The Hague; 12, Liverpool; 17, Lyons; 20, Florence; 22, Rome; 24, Naples; April 1-20, fifteen concerts in Austria and Czechoslovakia. Future bookings include: May to September, in South America; October to January 1, 1930, United States and Canada.

Following his season in America and Canada, Mr. Iturbi will go to the Orient for another extensive tour.

Boyle Pupil Wins Ovation in Reading

At the recent concert of the Reading Symphony Orchestra at the Rajah Theater in Reading, Pa., the audience was treated to a remarkable display of courage and poise as well as artistry, when Marion Rapp appeared as soloist with the orchestra in the Schumann piano concerto. Not more than two pages of the concerto had been played when a mishap to the electric lighting system plunged the entire auditorium, including the stage, into Stygian darkness. The orchestral accompaniment, of course, stopped abruptly, but the young pianist continued playing until the first orchestral tutti, when, realizing the impossibility of continuing a concerto without accompaniment, she played the Liszt E major

Liebstraum. At its conclusion, with the hall still in absolute darkness, she gave a dazzling performance of the Schulz-Evler concert transcription of the Blue Danube, the lights coming on just as she reached the final measures. The large audience gave the plucky and resourceful young artist a real ovation, which was renewed after her brilliant performance of the Schumann concerto.

Miss Rapp formerly studied with Mrs. George Boyle and is now continuing her studies with Mr. Boyle in Philadelphia.

Corleen Wells as an Oratorio Singer

Corleen Wells is rapidly becoming one of the best known oratorio sopranos in the East, as witnessed by her success in this field since her arrival here from the Pacific Coast a year and a half ago. During that time Miss Wells has sung twenty-six oratorios, and has been praised for her ability to enter into the realms of the dramatic, lyric and coloratura with equal artistry, and for her merits as a



CORLEEN WELLS

musician, having studied the piano and violin as well as voice.

Following an appearance in Rossini's Stabat Mater in New London, Conn., the Day stated that only soloists with God-given voices can do justice to this difficult work, and that Miss Wells carried her listeners to great heights in the Inflammatus with her superb musicianship. From So. Manchester, where she sang the soprano part of Parker's Hora Novissima, came the following comment from the Evening Herald: "Corleen Wells sang O Country Bright and Fair, a delightful setting, every feature of which the singer developed in a cultured and charming manner. She showed depth of feeling and expression of an unusual artist, and one who with fine skill subordinated her own personality to the interpretation of the composer's thought."

Grainger Breaks Ice

During the recent cold spell which gripped Northern Europe, Percy Grainger crossed the frozen Baltic, from Sweden to Finland, on an ice-breaker. The temperature was 24 below zero and the ice was two feet thick right across the sea from Stockholm to Abo. In a letter to his manager he writes: "We arrived here (Helsingfors) last night at midnight after a jolly trip, crashing noisily through the ice," and, later on, "We have just got back to Stockholm from Finland and though it is cold here it feels like warmth after the terrific cold of Helsingfors."

Althouse Well Received in Toronto

When Paul Althouse sang in Toronto, Can., on March 17, he made an excellent impression. Said Augustus Bridge in the Star: "Paul Althouse rose to fine heights of brilliance, a voice of unlimited vibrancy, purely tone. He gave an exquisitely lilting picture of the Andalusian folk dance, The Silversmith, and a virtuoso performance of O Paradiso, in which he created a splendidly furious finale that brought down the house." The Mail said he sang "brilliantly." This engagement was with the Eaton Choral Society.

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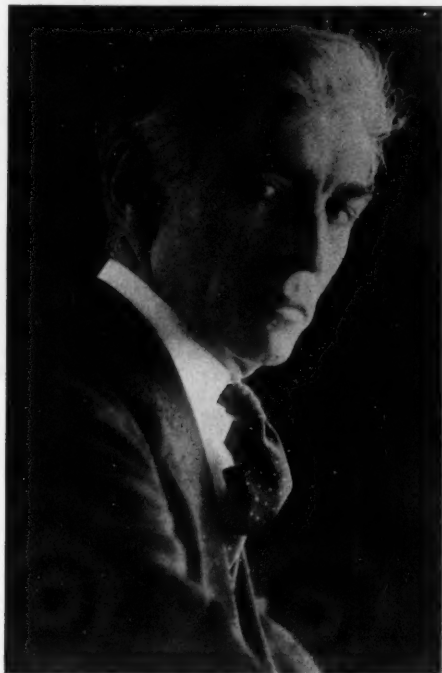
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Mannes Wins Ovation

Ovations for conductor and orchestra marked the end of the season's concerts under David Mannes at the Metropolitan Museum of Art. An audience of over 9,000 stopped the conclusion of the program by prolonged applause and shouts after the conductor had taken part, with a violin under his chin, in the Strauss waltz, Tales from the Vienna Woods;



DAVID MANNES

and it was only after the Tchaikowsky 1812 Overture was under way that the applause subsided.

Following this work, which ended the eighth program of the year, the audience again manifested its delight in the concerts offered now for the eleventh season. A brilliant program concluded the March series, with Schumann's Spring Symphony, and Mozart's third concerto in E flat for French horn and orchestra as the two principal works of the evening. The French horn concerto was played by Wendell Hoss, a young American who has been in the museum orchestra this year, and who formerly played in orchestras in Los Angeles, Chicago, Cleveland, and Rochester, and who teaches his instrument at the Eastman School in Rochester. Mr. Hoss, to an orchestral accompaniment fresh and joyous, played this work with great beauty. Other compositions offered at the final program were the Prize Song from The Mastersinger, Chabrier's Rhapsodie Espagnole, the Danse Macabre of Saint-Saëns, and Rossini's Semiramide Overture.

For the eight concerts, the total attendance approached 68,000, with the four January concerts heard by 36,000 people, and the March attendance approximately 32,000. Symphonies given on other programs of this year were the fourth and sixth of Tchaikowsky, the first of Brahms, fifth and seventh of Beethoven, and the D minor of Cesar Franck.

Arthur Wilson's Artist-Pupils in Concert-Opera

An innovation which proved a success has been offered the public in Boston by Theophil Wendt, new conductor of the People's Symphony Orchestra, in collaboration with Arthur Wilson, eminent teacher of singing.

Mr. Wilson being interested in presenting some of his professional voices in music from the operas found cooperation with his idea of an orchestra program shared with fifty minutes of vocal excerpts from Carmen. The first presentation of Mr. Wilson's idea took place on March 17 at the first of the orchestra's two special concerts at the Repertory Theatre. The singers were: Dorothy George (Mrs. Arthur Wilson), mezzo-soprano; Maria Conde, soprano; Joseph Lautner, tenor and John Percival, baritone.

Mr. Lautner, who went from Mr. Wilson's studio, season before last, to the Ithaca, N. Y. Conservatory of Music, was retained this season with a lengthened teaching schedule and increased responsibilities in conducting. This was Mr. Lautner's third trip to Boston this season (with two more to follow) for professional engagements, the most important of which was his appearance with the Boston Symphony Orchestra in Carpenter's ballet, Skyscrapers.

In reviewing this Carmen event the Boston Transcript found it to be the event of the afternoon and that the "whole procedure amounted to a fairly representative outline of the opera." The critic continued: "It would be difficult to find a more evenly balanced group of singers than these four. Each had something significant to do and all sang smoothly together in ensemble. Miss George skilfully darkened her tones for the character and passion of Carmen's Habanera; her voice was of a similar richness and engrossing eloquence in the final scene with Don Jose. Mme. Conde gracefully, and in excellent lyrical style, sang the melodies of Micaela. The slightly plaintive character of Mr. Lautner's voice was admirably suited to the ardent songs of Don Jose; seldom indeed has Mr. Lautner been heard to such good advantage in a local concert hall. Mr. Percival revealed a well developed baritone voice and a commendable forthrightness of expression in the Toreador song." In conclusion he states: "Altogether this concert opera was a thoroughly satisfying innovation....the enthusiastic and prolonged applause for these excerpts should point the way to a really popular feature."

Elsa Foerster to Work with Dossert in Paris

Elsa Foerster, an American artist-pupil of Mme. Deane Dossert who is now teaching in Paris, will go to the French

capital, on a short leave of absence, to brush up for the Cologne Festival. Of fourteen performances she is booked for seven. This season Miss Foerster has sung the daughter in Cardillas of Hindemith and the Princess in Marouf, given for the first time in Germany. She is also booked for Louise, which she plans to study with Mme. Dossert. Miss Foerster has been singing in all parts of Germany with excellent success. She, like Aroldo Lindi, tenor, whose operatic triumphs are well known, is indeed a great credit to the teaching of this distinguished woman.

Brahms Chorus Gives Bach Passion

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, presented as its second offering during this, its third season, the Bach Passion According to St. John, which was given at the First Presbyterian Church on March 28.

Before the performance of The Passion music, Rollo F. Maitland played Oh, World, I E'en Must Leave Thee, by Brahms, as a tribute to the memory of S. Wesley Sears, organist of St. James Episcopal Church, Philadelphia; "one of the first subscribers to the Brahms Chorus, he was vitally interested in its growth and its success."

The St. John Passion received what was said to be its first performance in Philadelphia at this time. The chorus of one hundred voices was assisted by forty members of the Philadelphia Orchestra, with Mr. Maitland as organist and Roma E. Angel pianist, and the following soloists: Elizabeth Harrison, soprano; Maybelle Marston, contralto; Frank

Oglesby, tenor, and Nelson Eddy and Lester R. Paton, basses.

The solo recitatives and arias were sung impressively by these artists, while the blending of the voices with the orchestra was admirable, with Mr. Maitland's organ accompaniments adding the proper solemnity and grandeur to the performance.

The Brahms Chorus, by its training and past performances, was well able to handle the difficult music of the St. John Passion, and it so proved itself, singing the dramatic and stirring music with a simple and yet reverent and subtle richness of tone that was highly artistic and satisfactory. Mr. Norden's inspirational directing brought out the profound and beautiful qualities of the work, which was greatly appreciated by the capacity audience gathered in the church.

Merry Harn Busy

Merry Harn was recently heard at the Matinee Music Club, at the Ambassador Hotel, when she sang a group of old English and French songs.

Miss Harn, who is a mezzo soprano, and specializes in costume recitals, was heard at the Middlesex Woman's Club on April 1, in Lowell, Mass. On May 22 she will appear with the Octave Club in Norristown, N. J., with Minabelle Hunt as her accompanist. In July she will leave for Europe with her husband and will attend with him the International Advertising Convention. Mr. Harn is a widely known newspaper man. While in Europe Miss Harn will study and also obtain new costumes, the latter being a most important feature of her program.

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HARRINGTON VAN HOESSEN, PUPIL OF FRANK LA FORGE, MEETS WITH GREAT SUCCESS IN BOSTON

As to voice, Mr. van Hoesen possesses an instrument of beautiful, darkening, reed-like quality. In the frequent mezza voce it takes on smooth, velvety texture. This it maintains in the "pianos" of the full voice. Rising to the fortes, it loses none of its pleasantness though the tones of velvet give way to more positive timbres. . . . —*Boston Evening Transcript*, April 3, 1929.

Perhaps the most dramatic bit of work came in Respighi's "In alto mare" which so pleased his listeners that they would have an encore. "Extase" by Duparc revealed the artist's ability to disclose the emotional content of a song. Our review would be incomplete without mention of Mr. La Forge's own song "Into the Light," a brilliant number, brilliantly sung and enthusiastically received. . . . —*Christian Science Monitor*, April 3, 1929.

. . . and beyond most young singers he has a flair for recital singing. His is the gift of holding his listeners' attention, and of giving each song its appropriate individuality. —*Boston Post*, April 3, 1929.

. . . By talent and temperament he is of the race of interpreters. He has a rare power of dramatic emphasis, of expressive diction, and an admirable sense of rhythmic movement and phrase, an unusually intelligent appreciation of his songs, their meaning and mood. . . . —*Boston Globe*, April 3, 1929.

. . . This new singer, Mr. van Hoesen, comes richly blessed. Of prime importance, he has it in him to please the people. . . . Distinct enunciation he has developed in four or five tongues. . . . He sings in tune. —*Boston Herald*, April 3, 1929.

ARTHUR WARWICK, PUPIL OF ERNESTO BERÚMEN, TRIUMPHS IN RECITAL

Arthur Warwick's poetic temperament found utterance in interpretations of definite charm at his piano recital at Steinway Hall yesterday evening. His modest poise and earnestness of purpose won immediate favor from a large audience, who were not slow to come under the spell of his refined and tasteful treatment of the instrument.

There was an intimate quality about his playing, which, with a warm, sympathetic singing touch and a fluent technique, combined to make his efforts extremely pleasing. Mr. Warwick possesses individuality and a good sense of style. If his work was not of the brilliant, flashy variety, it had less common merits to make up for that deficiency.

He was especially at home in numbers calling for delicacy and atmosphere, like Zeckwer's "En Bateau," which won a repetition, or the "Vent dans la Plaine" and "Voiles" of Debussy. His program also contained the "Sonata Eroica" of MacDowell, Liszt's seldom-heard Fourth Rhapsody, and the Liszt Variations on a theme by Bach. —*Noel Straus*, N. Y. *Evening World*, Jan., 1929.

The following artists have for a number of years done their entire voice work with FRANK LA FORGE: Mme. Frances Alda, Mme. Margaret Matzenauer, Lawrence Tibbett, Harrington van Hoesen, and many others

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Lindsborg Festival

(Continued from page 7)

GLEE CLUB CONCERT

Thursday afternoon brought forth the Girls' Glee Club in several groups of songs sufficiently varied with incidental solos and a mixed quartet to give a delightful turn to the program. Carl Jacobs, Christine Anderson and Clarence Sawhill carried solo parts, and the quartet included Alyce Arnold, Thelma Jo Fisher, Clarence Sawhill and Carl Jacobs. There are many lovely voices in the organization and Luther Mott, the director, brought out some fine effects. Stanton Fiedler, tenor, and Henry Gibson, pianist, assisted with a group of solos each. Their work was excellent.

DEDICATORY CANTATA

The Dedicatory Cantata by Carl Busch, given Friday afternoon, exceeded expectations with regard to performance, as the time for preparation had been limited due to various delays. It is an ode to the pioneers of this community, their idealism, and the realization of some of these ideals. Mr. Busch has preserved the spirit of the text to a high degree and produced a work of musical value as well as melodic gratefulness. It was rendered by the Oratorio Society with Mr. Busch as guest conductor. Stanley Deacon sang the baritone solos beautifully. Preceding the cantata Messrs. Arvid Wallin, Arthur Uhe and Hjalmar Wetterstrom played the Arensky Trio, op. 32, with good ensemble and mature interpretation. A violin solo (Airs Russes, Wieniawski) was brilliantly performed by Mr. Uhe. He was warmly applauded and responded with a composition for violin alone.

ST. MATTHEW PASSION

Friday night the Oratorio Society made history when Bach's St. Matthew Passion was presented to the public at large for the first time in Kansas. Music critics of the big dailies had heralded this rendition as an occasion of the greatest musical importance in the Middle-West. Ernest Davis took the part of the Evangelist, vocally the most difficult role in any oratorio. He has both the voice and the temperament for this exacting part and scored an immense success. Mrs. Havens sang the arias, Grief and Pain, Have Mercy, Lord, on Me, Ah, Golgotha, with a depth of expression that moved all hearts; they are admirably suited to her voice. Stanley Deacon was heard to good advantage in the recitatives which constitute the major portion of his role. Miss Montana caught the right spirit in the aria, Bleed and Break Thou Loving Heart, as well as in other minor parts. The rendition, under Hagbard Brase's able direction, made a profound impression. The chorus has even a finer

feeling for expression in the St. Matthew Passion than in the Messiah, although not quite so perfect technically. Many prominent musicians in the Middle-West were present for the rendition.

MID-WEST CONTEST

For several years, music, expression and art contests have been held in connection with the annual festival embracing Kansas and surrounding states. This year, Monday and Saturday had been set aside for these events. Winners were as follows: Violin—(class A) Fredda Longfield, Kansas City, Mo., first place; Weldon Wilber, Wichita, Kans., second; (class B) Louise Martin, Hoisington, Kans., first place; Edna Russell, Jewell, Kans., second; Piano—(class A) Carl Neely, Joplin, Mo., first; Virginia Flanders, Salina, Kans., second; (class B) Eloise Burt, Greensburg, Kans., first; Margaret Dobson, Medicine Lodge, Kans., second. The following were from Kansas: Expression—(class A) June Vollmer, Great Bend, first; Ruth Gregory, Great Bend, second; (class B) Bernice Mosser, Larned, first; Mary Lawrence, Belle Plaine, second; Voice—(class A) Fred Ellis, McPherson, first; Rachael Knepper, Clay Center, second; (class B) Evans Ray, Sterling, first; Arleta Gaston, Beloit, second; Girls' Glee Clubs—Wichita, first; Sterling, second; Art—Sally Brown, Colorado Springs, Col., first; Gordon Dunn, Horton, Kans., second; Grade Schools—Beloit, Kans., first; Springfield, Mo., second. Judges during the week were: Arthur Uhe, Hjalmar Wetterstrom, Laurine Frost, Oscar Thorsen, Arvid Wallin, Ellen Strom, Annie Swenson, Thure Jaderborg, Luther Mott, Stanton Fiedler, Hagbard Brase, Geneva Smith, Vera Wagar, Birger Sandzen, Dolores Gaston.

STUDENTS RECITAL

A mid-week recital by advanced students from the School of Fine Arts revealed some fine talent. The following took part: Carl Jacobs, Clarence Sawhill, La Berma Neves, Reid Knechtel, Helen Danielson, Edith Anderson, Carl Melander, Zona Hoch, Cecelia Senne, Marian Spencer, Maybelle Leonard, William Gehrke, Beth Hendrickson.

ART EXHIBITION

The art exhibition has become an integral part of the festival, this season being the thirty-second annual event. The collection represented a valuable display of paintings, etchings, lithographs and sculpture by renowned artists from several sections of the United States. Birger Sandzen, head of the Art Department, was in charge of the exhibition. He has achieved fame as an interpreter of the great Southwest in his paintings and lithographs.

PINNERA RECITAL

Expectations were placed high for Gina Pinnera's recital Easter Sunday afternoon. Critics had been lavish in their praise, venturing comparison of her vocal gifts with artists of world-wide reputation. She has a splendid voice and demonstrated this fact during her entire recital, proving that what had been prophesied of her is true. She received adequate support from her accompanist, Frederick Schauwecker.

141ST RENDITION

The closing night brought a thrill in more ways than one. In spite of raw, damp weather which had prevailed all day, the evening brought a record crowd that packed the large hall to capacity and several hundred persons even bought standing room. The 141st rendition of the Messiah was a stirring performance. Chorus, orchestra and soloists gave of their best effort. The festival was a success artistically and financially.

Duncan Dancers Here

The Isadora Duncan Dancers, who, since their engagements at the Manhattan Opera House and Wallacks Theatre last December, have been successfully touring a number of the largest cities including Philadelphia, Pittsburg, Detroit, Chicago and Montreal, returned to the Manhattan on Thursday of this week for a series of five performances. Evening programs were scheduled for Thursday, Friday and Saturday and matinees on Saturday and Sunday. Irma Duncan, who heads the Russian group has added many new solo and ensemble numbers not seen when the organization was here before. Everywhere on tour the dance-disciples of Isadora Duncan are reported to have been received with great acclaim.

S. Hurok, American manager for the Duncans, is in receipt of a cablegram from the Moscow Government urging him to return the artists to the Russian capital by May 1, there to participate in an important festival arranged for that date. Previously-arranged bookings for the organization,



PARTICIPANTS IN THE LINDSBORG, KANS., FESTIVAL, which was held from Palm Sunday to Easter Sunday. Left to right: (first row) Jens Stensaas, Arthur Uhe, Carl Busch, Ernst Pihlblad, Marie Montana, Mrs. Raymond Havens, Stanley Deacon; (second row) Hjalmar Wetterstrom, Hagbard Brase, Arvid Wallin, Mrs. John Selby, Luther Mott, Oscar Thorsen, Ellen Strom, Oscar Lofgren, Mabelle Leonard, Annie Swenson, Birger Sandzen.

however, Mr. Hurok reports, will prevent their reaching their Russian home by that time.

Peabody Summer School Announcement

Otto Ortmann, director of the Peabody Conservatory of Music in Baltimore, announces that the eighteenth session of the Summer School will be held from June 24 to August 3. As usual, it will be conducted in conjunction with the summer school of the Johns Hopkins University, thus making it possible for students at either school to take supplementary studies at the other, and also enabling students in the Conservatory to take certain courses which will be accepted by the university as electives for the degree of bachelor of science.

Dr. Edward F. Buchner will conduct the university school and Frederick R. Huber the one at the Conservatory, and the staff of the latter will consist of members of the winter faculty and instructors of the Preparatory Department, including Austin Conradi, Pasquale Tallarico, Virginia Blackhead, Carlotta Heller, Mabel Thomas and Lubov Breit Kiefer, in piano; Charles H. Bochau will have charge of the vocal department; J. C. Van Hulsteyn and Frank Gittelson, of violin, and Louis Robert, organ. The summer school also will offer courses in harmony and composition by Howard R. Thatcher; one in interpretation by Mr. Conradi, and in ear-training and accompanying by the Misses Blackhead and Thomas. The former also will conduct a teachers' training course and a course in appreciation of music.

Grace Divine Again Scores in Cincinnati

For the fourth time in two years, Grace Divine, Metropolitan mezzo soprano, returned to Cincinnati and sang with the Big Four Choral Club. Again she won the approval of critics as well as audience. The Cincinnati Times-Star said in part as follows: "Grace Divine sang with sensational success. . . Her voice is a mezzo-soprano of contralto breadth and coloring, and of noteworthy beauty in the middle and lower registers." The Enquirer stated that "All the groups were sung in the style Miss Divine has accustomed Cincinnati audiences to expect from her and were enthusiastically received."

Miss Divine's busy season extends right through the spring months. On April 26 she will give a recital at the Briarcliff Manor Lodge at Briarcliff, N. Y. May 8 she will appear in The Elijah at Flushing, N. Y., and May 10 will find her at the Bach Festival in Bethlehem, Pa., singing in the St. Matthew Passion.

Flora Woodman to Tour Here

Flora Woodman, young English soprano, who will make her first American concert tour next November, has recently appeared in some very important concerts. Among them she sang with the Scottish Orchestra, conducted by Albert Coates, on January 23; at Royal Albert Hall, Annual Burns Night, January 26, when she received an "uproarious reception"; at Queen's Hall, London, with Arthur de Greef; and at the Croydon Super-Concerts, with Cortot, on March 4.

Miss Woodman has frequently been selected to sing at the most important concerts, including the Handel Festival, the Norwich Festival and the Dramatic performance of Hiawatha at Albert Hall last June, Miss Woodman taking the part of Minnehaha when the King and Queen were present.

Phyllis Krauter an "Outstanding" Cellist

According to the Marion Star, "Phyllis Krauter gave what was undoubtedly one of the most interesting programs which the Marion, O., Lecture-Recital Club has presented this season," her program revealing fully "her technic, full tones, dexterous and light bowing, and nimble fingering." This critic then concluded: "Miss Krauter holds an unique position, in that few women are masters of the cello, and of these few she is one of the most outstanding."

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THE BOHEMIANS DINE KOUSSEVITZKY.

At the Hotel Commodore, on April 1, The Bohemians gave a dinner to Serge Koussevitzky. The only women present were Mes. Koshetz, Luboschütz, and Lhezinne, who took part in the musical program. Rubin Goldmark and the guest of honor made speeches. Some of those present were Henry Hadley, Clarence and Joseph Adler, Albert Von Doenhof, Paolo Gallico, Siegmund Herzog, Hugo Gruenwald, Siegfried Kahn, Jacques Danielson, Felix Salmond, Herman Irion, Gustave L. Becker, Josef Lhezinne, Berthold Neuer, John Palmer, George Bernard, Alexander Gretchaninoff, Leonard Lieblich, W. J. Henderson, Olin Downes, Sigmund Spaeth, W. H. Brennan, Henry Holden Huss, Louis Persinger, Aurelio Giorni, Alexander Russell, Francis Rogers, Willem Willeke, and William Kroll.

Rochester's Community Music Festival

The Community Music Festival that was held in Rochester, N. Y., last spring proved such a success that it is being repeated this year at Convention Hall, May 1-4, with the enthusiastic cooperation of the various groups that took part last season and with a number of additions. The event is under the auspices of the Council for Better Citizenship of the Chamber of Commerce, and is being supported by the city government and many other groups.

About fifty different organizations are rehearsing for appearance on the programs. The American singing societies that are taking part include the combined Episcopal choirs, the Baptist choirs, the combined African church choirs, the Rochester Festival Chorus, the Catholic Women's Chorus, the Chadwick Chorus and Orchestra, the Knights of Columbus Chorus, the Damascus Chanters, the Freeman Little Symphony Orchestra, and the University of Rochester Glee Club. Both the public and parochial schools are being represented by orchestras, bands, choruses and dancing, and the Eastman School of Music and the Hochstein Memorial Music School by orchestras and chorus. The Rochester School for the Deaf is also being represented by a group of young dancers.

Central Choral Club Concert

Lotta Madden conducted the March 27 presentation of The Seven Last Words of Christ (Dubois) at Central Christian Church, New York, the club having the following soloists: Marie De Kyzer, soprano; Cortland Donaldson, tenor; Walter Kieselbach, baritone. May Ann List was accompanist, and the entire work had been carefully prepared. A large audience applauded the effective solos, especially All Ye Who Travail, gloriously sung by Miss De Kyzer. Miss Madden has sung frequently of late at the Shepherd residence, when De Luca, of the Metropolitan Opera Company, warmly praised her, and also at a Friday recital, American Institute of Applied Music, etc. April 19 she will give her annual pupils' recital.

Musicians' Club Annual Dinner

Some 300 interested persons sat down to the annual dinner of the New York Musicians' Club, in the Roof Garden of the Waldorf-Astoria Hotel, New York, April 10, president Arthur Bergh introducing the honor guests about 9:30 p.m.

It was a notable company of leading lights of the musical profession, Sousa starting the oratory with many humorous anecdotes relating to his world tours; affectionate applause greeted this distinguished American who is so well known in foreign lands. Dr. Lee DeForest followed, and spoke of the Sound Moving Pictures, radio music generally, and regretted the fact that some 3,000 orchestra players of New York had lost jobs; he believes that radio music, and its various manifestations, is in a period of transition.

Dr. Louis Anspacher gave a splendid talk containing many true statements of musical and dramatic matters, even if not complimentary to the human race. Will Durant offered a truly poetic and eloquent address, likewise chiding humans for many wrong things, and Hon. Charles H. Tuttle, U. S. District Attorney, got attention with many anecdotes, followed by an able and authoritative address, "Roxy" Rothafel gave a modest talk, saying he was "digging in a big pile of coal, trying to create and hold interest in worth-while music," and mentioned his symphonic orchestra, chorus of eighty voices, production of the Messiah, Ninth Symphony, etc., and promised to "dig harder than ever;" his was the truly sincere talk of the evening. Henry Hadley contributed brief remarks, and Felix Salmond played cello solos, with Dr. Rumschisky at the piano. Anna Case sang a Haydn song, Bird of the Wilderness, and Song of India, to accompaniments by Mr. Bergh, and was generously applauded.

President Bergh was alternately earnest and humorous in his introductions of the speakers, and the evening was hugely enjoyed, reflecting credit on Chairman W. L. Coghill, of the John Church Company, as well as the dinner committee of eighty prominent musical people.

Dimitrie Cuclin Summer Courses

Dimitrie Cuclin, violinist, teacher and composer, with studios in New York, who was formerly professor of musical aesthetics at the Conservatory of Music of Bucharest, Roumania, will lecture on musical aesthetics during the coming summer at his New York studios.

For the first time, American students may avail themselves of an opportunity to study musical aesthetics, as conceived and taught by Prof. Cuclin. The course is divided into three branches, namely, Psychology of the musical elements and facts—for students already acquainted with theory, harmony and counterpoint; Philosophy of the musical composition—for those already familiar with all the musical forms; Ethics of the musical expression essence—for either specialists or amateurs. Prof. Cuclin will only accept a limited number of pupils, as he is anxious to have only those who are desirous of going deep into the subjects. He describes the type of pupils he wants to work with as follows: "This is a warm and generous appeal to all those who, fulfilling the conditions above described, now knowing how to use properly their knowledge and inspiration, or what way to follow in the confusion of many systems professed in the present time, need light and the awakening of their faith and enthusiasm."

Bands Featuring Maduro Compositions

The United States Army Band, under the direction of Captain Stannard, played Charles Maduro's Welcome Home March, which he dedicated to Colonel Charles A. Lindbergh, over the Columbia Broadcasting System on April 6.

Captain Prevost, director of the Royal Belgian Symphonic Band, which is now giving concerts throughout the United States, visited Mr. Maduro after the band's recent Carnegie Hall recital in New York, and upon hearing Mr. Maduro's compositions, decided right there and then that he would feature some of them at the band's next New York appearance in May.

Isadore Freed Concludes Lecture Series

On March 27 the last of a series of eighteen lecture-recitals was given in Philadelphia by Isadore Freed, pianist and composer. Mr. Freed covered historically the development of music through the ages as exemplified by the works of the great masters of each period.

A unique point in the planning of the series was the fact that the first lecture was entitled "Why Modern Music?" and the last three were devoted to an analysis of the works of the chief schools of contemporary composition. It was Mr. Freed's intention to show the inevitability of our contemporary idiom, just as the romantic and the classic idioms were inevitable in their respective periods. By beginning with the music of the moderns, Mr. Freed was able to show the relationship that exists between the music of today and the music of past generations, proving that all great music adheres to fundamental aesthetic principles that do not change with time.

During the course of his eighteen lectures, Mr. Freed played more than 160 compositions by classic and modern masters.



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Edward Johnson Discusses Fra Gherardo

Pizzetti's opera, *Fra Gherardo*, still continues to be discussed. No work that has been given in the Metropolitan in recent years has aroused such vigorous differences of opinion, and it seems to us that the work has been very generally misunderstood by critics and musicians.

It occurred to us that it might not be altogether a bad plan to ask Edward Johnson, who was the *Fra*, what he thought about it all. His thoughts are those of a man who knows Pizzetti, who has created one of Pizzetti's earlier operas in Italy, and who has his doubts about the possibility of further progress in the development of lyric opera.

Mr. Johnson finds *Fra Gherardo* misunderstood in this country because few people apparently have taken the trouble to enter deeply into the meaning and the psychology of the libretto. The idea conveyed by the opening scene between Gherardo and Mariola seems to Johnson to have been generally overlooked—judging by the comments he has heard. This idea is conveyed in the words of Mariola: "I remember now . . . Yes, . . . yonder, in Tolosa, in San Marta, under the altar there is a painting of a fair man placing his hands upon a young woman who is kneeling to him. Her hair falls loosely around her shoulders and she seems to be worshipping him. You are so very much like him . . ." and in the reply of Gherardo: "Jesus . . . One day Jesus sat at meat in the Pharisee's house, and behold a woman of the street, called Mary Magdalene, came in, . . ."

Mr. Johnson heard that there was comment upon his make-up—that it was too Christlike. But he says he did not dress the part as a correct imitation of what the Middle Ages priest may actually have looked but rather as Gherardo evidently appeared to Mariola, judging by her own words. She got her idea from a picture and from Gherardo's resemblance to a picture, just as we all of us get our idea of the Founder of the Christian religion from a picture, that is, from the concept of the artists of the Middle Ages.

Just so, says Mr. Johnson, it is that he conceives the part of the clown in *Pagliacci*. The traveling player in fact would be dirty and ragged, his clothes soiled and al-

together unattractive, instead of which Mr. Johnson idealizes the part, wears a great ruff around his neck which he puts on fresh and clean at every performance, and makes an ideal Pierrot instead of a wandering player.

As to Pizzetti's ideas and ideals, first of all Mr. Johnson points out that the technical feat displayed by the composer in setting the words at the very speed at which they would be spoken, and with the exact accent which



© Carlo Edwards
EDWARD JOHNSON

would be natural in speaking them, is worthy of the highest praise. At first, says Mr. Johnson, when he began studying the part he found difficulty in getting into this new idiom, but as he progressed through the acts toward the end, he gradually came to understand the idiom and then when he went back again to the first act he found it simple enough. At the same time, the mere task of memorizing this tremendously long libretto, and the infinitely intricate rhythms of the voice parts, proved to be colossal. The slightest rhythmic mistake, he says, would throw the singers off, and it might not be by any means simple to get back into the part again. It is not a matter of sing-

ing extended, sustained notes with melodic line, but of reciting almost as rapidly as one can speak long, almost non-melodic phrases.

Psychologically, Mr. Johnson finds the two chief roles, and especially that of Gherardo, extremely interesting. Typical of the Middle Ages was this conflict between the man and the saint. Typical also this instability of character which causes Gherardo to do almost invariably, under impulse, the wrong thing, and suddenly to discover himself in hot water as a result. His love for Mariola is impulsive, and he hardly falls into sin before realization comes to him. When he is called upon by the mob to lead them in their revolt, and places himself at their head as their leader, he instantly realizes that he has done something which is against his natural feeling and opposed to what he considers morally right.

Gherardo is not so much a weak character as a character which naturally must have arisen with extreme frequency during hysterical monastic times when it was felt by many that a man could only be righteous by turning his back absolutely upon the world and its wickedness.

As to the Pizzetti theory of opera, Mr. Johnson wonders if there is any other possible for the future. The music drama, as conceived by Wagner, Debussy and others, but never fully accepted by any composer until Pizzetti constructed this work, appears, at least theoretically, to be an ideal opera. Mr. Johnson points out that in Italy people do not go to opera for the music alone, but for an evening's entertainment; the whole thing, music, drama, words, scenery, costuming, the whole pageantry, means something to them that opera will never mean to Americans until they hear it in their own language. It is possible for an Italian to understand every word, or certainly nearly every word, of *Fra Gherardo*. To the Italian this work could well be criticised from the point of view of the spoken drama. If the force of the spoken drama is heightened, as it undoubtedly is, by its musical investiture, then there is a definite cause for congratulation. It is not a question whether the music is good music or not good music; the question is, whether the ensemble is, to those who can fully understand all of the features of the ensemble, not more impressive than the drama would be if merely spoken.

Mr. Johnson is convinced that this is the case. He has faith in Pizzetti as a man of sincere convictions, and he believes that he has really arrived at an idiom that is worth while and will be, in time recognized as such.

The singer of today, as Mr. Johnson points out, is divided between various styles of operatic music which have very little in common. From the florid style of early days, through the gradual approach of more or less dramatic song, to the modernisms which demand a dramatic recitative, there has been a gradual progression or retrogression, whichever one may consider it to be. The question which now arises is not a return to the early types of operatic song. The florid aria with its meaningless display has certainly disappeared and is unlikely ever to return; the question is, therefore, whether music as such is to disappear entirely from opera, or, on the other hand, whether music can be written to the music drama which will do complete justice to the drama and at the same time complete justice to the music.

In such a work as *Fra Gherardo*, it is perfectly evident that music is sacrificed. There is nothing here which is likely to furnish an addition to the literature of concert music; nothing that amateur instrumentalists are ever to be likely to amuse themselves with at the piano; no arias that are ever likely to be used apart from the drama.

It is just as evident that all of the successful operas of the past, with the exception of *Pelleas* and, perhaps, of the *Love of Three Kings*, have offered material that could be used apart from the drama. It is a fully recognized fact that Wagner did not, in the Pizzetti sense, write music drama, for the simple reason that the Wagner operas, from the first to the last, are simply chains of separate musical numbers, united indeed by common thematic material and uniformity of idiom, but nevertheless quite suitable to concert performance.

Mr. Johnson points out that there is strong and obvious thematic material in *Fra Gherardo*, although one might not recognize it in one or two hearings. The same is evidently true in the King's Henchman, which is also to a large extent a music drama, but it was remarked by the interviewer that certain distinctions must be observed. In operas like those of Wagner and, for instance, *Pelleas*, the music at every moment possesses a charm that has nothing to do with its thematic material. Wagner and Debussy and other great composers whose names have become household words, have attained this eminence because of some characteristic color in their idiom which instantly arouses pleasurable emotion. It is that which is lacking in the music of Pizzetti, at least in *Fra Gherardo*, and it is possibly that also which makes of this work more definitely a music drama than *Pelleas*. One does not find pieces in *Pelleas* that may be lifted bodily for concert use. This, however, is certainly due to the form, not to the musical content. One need hear only a bar or two of any part of the Debussy score to be delighted with the music itself, quite apart from the meaning, entirely apart from the drama which is obviously not true of the music of *Fra Gherardo*. Pizzetti has apparently intentionally avoided that sort of writing.

But which sort of opera is the world of the future likely to accept? That is a question Mr. Johnson acknowledges himself unable to answer any more than any of us can answer it. At the same time Mr. Johnson feels that no one can become intimately acquainted with the *Fra Gherardo* score and not appreciate the greatness of the achievement. Pizzetti has done what he set out to do. In some other music dramas this fact is not so evident. It often happens that the composer obviously intends to write an aria or a duet, love music or something of the sort, and fails because he lacks melodic invention. Pizzetti never shows any such attempt and failure. He clearly, in the love passages as in all other passages in *Fra Gherardo*, avoids any attempt to write set musical numbers.

It is from this point of view that the opera should be judged, and from the success of its drama—thus Mr. Johnson, and he is obviously right.

Shaffner and Christian for Arion Glee Club

Ruth Shaffner, soprano, and Harrison Christian, baritone, will appear with the Arion Glee Club in Trenton, N. J., on May 21. William Woodhouse, Jr., is the conductor.



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Mr. Cooper is always a bright, vigilant and extremely expressive interpreter. Ranking among the most eminent conductors of the world . . . his gesture is eloquent and precise; he always chooses the right expression and his movements, though sometimes imperceptible, touch the very souls of his musicians. He is both ardent and self-controlled. But when he loosens the reins of his orchestra, what a flood of sonorities, what a magical and striking precision! And all that with such wonderful simplicity! It makes one shout with delight!—*Vient de Paraître*.

Mr. Emil Cooper, the experienced conductor, who has been long before appreciated by the Parisian public for his high qualities as animator and artist, conducted the orchestra of the Concerts Philharmoniques. Under his eloquent and firm baton the compositions of Liadoff, Prokofieff and Borodine had a real success.—*Figaro*.

The last Philharmonic concert was conducted by Mr. Emil Cooper, who was highly appreciated for the precision and firm elegance of his baton.—*Comadia*.

As to Mr. Emil Cooper, he certainly is a great conductor. Sensibility, comprehension, tact and firm control are his virtues, which make irresistibly attractive the refinement of the details as well as the value of the whole composition.—*Le Soir*.

It was a pleasure for us to note Mr. Emil Cooper's control at the conductor's desk. The orchestra was conducted masterfully and with absolute control.—*Le Matin*.

What can we say of Mr. Emil Cooper, who never belies the praise we have bestowed on him? This conductor, with his supple and precise gesture is one of the greatest musicians I have ever known. A remarkable protagonist of French music abroad, Mr. Emil Cooper is now propagating the masterpieces of Slavonic music with a fervent and pious respect. . . . The orchestra was magical in its perfection. One can well imagine all the enchantment which the marvellous magician Emil Cooper produced.—*Paris Soir*.

The orchestral magician, Mr. Emil Cooper, animated all the singers, the chorus and the orchestra with his fervent and poetic inspiration.—*Le Gaulois*.

These performances cover with glory the great conductor, Mr. Emil Cooper, who has always been highly appreciated. He throws a glittering light over the compositions of Rimsky-Korassoff; his orchestra is sumptuous, compact, precise, vibrant, radiant, poetic, refined, deep, delicious. His playing is a delightful perfection always true and always touching.—*La Volonté*.

The exquisite half tones of the chorus conducted by Mr. Emil Cooper drew such a radiance from the score that every musician ought to be satisfied.—*Paris Midi*.

The orchestra was worthy of all praise and Mr. Emil Cooper led it as a great conductor.—*Presse*.

We must speak particularly of Mr. Emil Cooper, the conductor. In Czar Saltan and especially in Kiteshe he showed himself as a first rate musician, neither lacking fire nor any quality of a great conductor. He certainly fully deserved the ovation which was bestowed upon him after the introduction interpreting the battle between the Russians and the Tartars.—*Neue Pariser Zeitung*.

GERMANY:

Emil Cooper is a conductor of great style; a leader and an interpreter of exceptionally high rank.—*Deutsche Allgemeine Zeitung*.

In spite of Chaliapin's success, Mr. Emil Cooper produced a deep and lasting impression; it proved him to be a conductor possessing unusually high qualities. He interpreted the wonderful and profound Moussorgsky music with such clever shading and delicacy that its impression will remain engraved on our memories for a long time.—*Acht Uhr Abendblatt*.

Mr. Emil Cooper was remarkable. He is a well known conductor, has a powerful, typically Russian and very cultivated manner of conducting; a clear and refined understanding of the peculiar character of every composition as well as of the soloist's style. His conducting was full of stirring movement; it was a great and beautiful design with definite outlines and much sincerity.—*Berliner Börsenkurier*.

He is a distinguished conductor of pure Russian style and revealed to us all the power, simplicity and vividness of the score he was conducting.—*B.Z. am Mittag*.

The musical leadership and even more was in the hands of Emil Cooper. The orchestra of the Staatsoper (Berlin) under his direction followed him willingly in the powerful crescendo which he loves to accentuate after the style of Moussorgsky's music. The dynamic power and rhythm were given an entirely original interpretation. Here the Russian spirit was revealed in its full power.—*Hamburger Fremdenblatt*.

We owe a great deal of the success of this wonderful performance to the outstanding Russian conductor, Emil Cooper.—*Hannoverscher Kurier*.

The orchestral playing resounded but never covered the voices of the singers. We must give credit for that to the widely known Russian conductor, Mr. Emil Cooper. It is only now, and thanks to him, that we clearly understand how transparent and sonorous Rimsky-Korsakoff's instrumentations really are.—*Schlesische Zeitung, Breslau*.



LONDON:

Memories of a glorious pre-war season of Russian Opera were revived at the Queen's Hall last night, when Mr. Emil Cooper appeared to conduct the concert of the London Symphony Orchestra. In the modern works Mr. Cooper's enthusiasm so infected the orchestra that they gave us in *L'Oiseau du Feu* something like first-class playing. Not for months have they played so well as they did in the Stravinsky work, and the audience showed its appreciation of the fact in the usual way. It is a work even more than the Scriabin's *Poème*, to put our players on their mettle, and they rose to the occasion with a will. Mr. Cooper is to be congratulated, the orchestra is to be congratulated, and there seems to be no great harm in congratulating ourselves—for once.—*Daily Telegraph*.

The conductor of the first concert of the London Symphony Orchestra at Queen's Hall last night was Mr. Emil Cooper, the Russian musician, who was the first to conduct Russian Ballet and Russian Opera in London before the war. A good—more than good—conductor he certainly is. He secured from the London Symphony Orchestra far better playing in every way than we have heard in London from a London orchestra for a long time. . . . It was, however, the second part which really struck sparks from Mr. Cooper. He conducted first a Suite from Stravinsky's *Fire Bird*. He got a wonderful tone from the orchestra—just the right mixture of sweetness and acid. He extracted a great deal of charm from the *Princesses' Dance*, and in the orgy of the magicians following, the orchestra played like a hundred men bedevilled.—*Daily News*.

Perhaps the most enjoyable thing in the evening's music was the playing of the Bach transcriptions—a choral prelude and a Fugue (one of the Clavier works, in A minor). These were finely done. Excellent too was the performance the conductor obtained of the Haydn F flat Symphony, and of the Mozart C minor piano concerto, with Myra Hess as soloist. The performance of Scriabin's *Poème de l'Extase* was a very brilliant piece of orchestral virtuosity.—*Daily Chronicle*.

Last night's concert of the London Symphony Orchestra (the first of the season), was conducted by Mr. Emil Cooper, who was the first to conduct Russian ballet and Russian opera here. A great many people seemed to have forgotten that fact and were asking each other who and what he was. To judge by the really tremendous enthusiasm he created, everybody will soon know the answer to those questions. On the whole, Mr. Cooper made the L.S.O. play better than it has played for a long time. I hope to hear him again.—*Star*.

The London Symphony Orchestra, under Mr. Emil Cooper, the Russian conductor, ranged from Haydn, with his demure smiles and sound sense, to the delirium of Scriabin, at Queen's Hall last night. Mr. Cooper, who has been long away from London, proved his ripe musicianship and a bent for well-rounded, *soigné* readings.—*Daily Mail*.

BARCELONA:

Mr. Cooper gave a new exhibition of his artistic flexibility and of his mastery (he is doubtless a magnificent conductor), and the orchestra of the Liceo performed the concert with great dignity, which says much in its favor if you take into account the great difficulty which presents itself in the works given. The victory was fully achieved and we attribute honor and glory to the manner in which it was conducted.—*Noticiero Universal*.

The enthusiastic applause obtained by Mr. Emil Cooper constituted a worthy reward for his splendid interpretation. He always conducts the orchestra remarkably well. We cannot but recognize his high authority in understanding the style, and his clear and masterly exposition of the works which he performs.—*Via Grafico*.

Mr. Cooper conducted the orchestra remarkably well. His incomparable interpretation of the Tannhäuser Overture revealed all the worth of his composition! The orchestra was kept under absolute control.—*La Veu de Catalunya*.

ROME:

Emil Cooper's undisputed and great experience, as well as the precision and significance of his gesture have been appreciated from the very beginning. An ardent youthfulness seems to increase the vibration, rhythm, power and movement of the compositions directed by his wonderful baton. He is a fervent and enthusiastic inspirer and often allows himself to be carried away by the music, reaching incomparable sonorities. He can be satisfied and proud of the success which the public bestowed upon him last night.—*Il Giornale d'Italia*.

It is in the second part of the program that Emil Cooper obtained the greatest success, as he was conducting Tschaikowsky's F minor Symphony. His wonderful interpretation gained the warmest applause.—*Corriere d'Italia*.

Tschaikowsky's Fourth Symphony, though very homogeneous in itself, was given excellently thanks to Maestro Emil Cooper, seconded by the orchestra. The performance of the sumptuous, brilliant and elegant Scherzo was splendid to perfection.—*Il Meridiano*.

Last night Emil Cooper, the Russian Maestro, obtained from the public crowding the Augusteo a well deserved ovation.—*Il Piccolo*.

Emil Cooper conducted the concert with simplicity and spirit, showing excellent qualities as a leader. It is especially in the Tschaikowsky Symphony that he revealed to us his profound and great talent. He obtained from the public interminable, enthusiastic and sincere applause.—*L'Impero*.

Maestro Emil Cooper has obtained a great reputation in different European centers. Last night he gained the sympathetic acclamations of the Augusteo public for his talent as an energetic and brilliant conductor.—*Il Lavoro d'Italia*.

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... The music presented, was delivered with the brilliancy and skill for which the singer has long been noted.

New York Herald Tribune:

... Her singing gives an impression of sureness and unusual interpretative talent.

New York Sun:

... A highly intelligent singer with a fastidious sense of melodic line and an artistic grasp of the style of each lyric on her program.

Brooklyn Eagle:

... It is with a feeling of gratitude and thanksgiving that we wend our homeward way after listening to such an artist as Susan Metcalfe Casals. ... This artist has a style, a distinction and a marked individuality in her work which lifts it as far above the average as could be well imagined. ... evoked a storm of applause from an unusually discriminating audience.

New York Telegram:

... Her diction is masterly. ... Subtlety, finesse, innuendo are of the very essence of her delivery.

New York Evening Post:

... sang to the enjoyment of the audience songs with artistry and in fine voice.

New York Evening World:

... Intelligence, dignity and discernment is a rare experience nowadays. ... Capable of holding her own in interpretations ennobled by sumptuousness of outline and breadth of style.

Brooklyn Times:

... Gave a demonstration of competent musicianship a voice warm and full.

Boston Transcript:

... From her beginning intelligence was Mme. Casals precious musical possession. ... Her singing of Beethoven's "In questa tomba" was a masterpiece.

Boston Herald:

... Sang with very beautiful tones. ... a medium register of remarkable richness. ... pianissimo effects planned with exquisite taste. ... sings great music in a great manner. Musicianliness, taste, imagination, power—all these virtues she possesses.

Boston Post:

... Mme. Casals musicianship, her skill in interpretation, her ability sharply to differentiate were present.

Boston Globe:

... Mme. Casals used her voice like a fine violinist playing on an instrument. ... Her sense of style and imaginative insight distinguish her singing. Mme. Casals should sing here more often. Here are qualities too seldom found in our concert halls these days.

Boston Evening Transcript:

... The program was one such as only a true musician would make. ... Here were notes round and full, perfectly formed, of an intensity and volume to command respect; here was a mind that knew musical values, poised—loads of it—sensitive understanding. ... One was there to await the unfolding of beauties.

Boston Globe:

... Her voice seemed of naturally brilliant timbre and fine quality. ... Was at her admirable best in conveying the ardent romanticism of Schumann. ... Excellence of rhythm, of phrasing and tempo, she added dramatic fervor, and a warmth of sentiment.

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New York Concerts

(Continued from page 14)

was both sung and received exceptionally well. Mr. Rasely was applauded by a large and very friendly audience.

April 10

The Banks Glee Club

The Golden Jubilee Concert of the New York Banks Glee Club, Bruno Huhn conductor, was given at Carnegie Hall on April 10 and was a gala occasion. This organization of male voices was founded in 1879 with a small membership. Today there are about seventy men in the chorus, and under Mr. Huhn's direction it has attained a degree of excellence worthy of sincere praise and congratulation. In the first half of the program for the Jubilee Concert the club sang numbers by Gounod, Victor Harris, Elgar, Chadwick and Percy Fletcher, following which the offerings included compositions by C. R. Smith, Cecil Forsythe, Warlock and Bruno Huhn. Throughout the program the chorus sang with assurance, a unanimity of intention, and fine regard for details which won the approval of the audience.

The assisting artists were May Barron, contralto; Mabel Deegan, violinist; William J. Falk, accompanist, and Frank Chatterton, organist. Miss Barron sang with rich tones and fine feeling songs by Burleigh, Holsman, Hageman and Rachmaninoff. Miss Deegan played numbers by Saint-Saëns, Dvorak-Kreisler and Sarasate, and revealed herself a violinist who is well equipped technically and with an individuality of style.

Ruth Lorraine Close and Marjorie Truelove

At Steinway Hall, Ruth Lorraine Close, harpist, of the Portland Symphony Orchestra, gave an interesting and artistic recital assisted by Marjorie Truelove, pianist. Miss Close's program was of enough variety to show the capabilities of the harp as a solo instrument. A brilliant tone, accurate technic and finesse were features of her playing. This young and talented harpist also has a charming style. Marjorie Truelove contributed a group by well known composers, in which she upheld the fine impression she had made at her concert which took place last month at the same auditorium. Her playing is brilliant; her technic and interpretations artistic. Both artists earned deserved ovations from their listeners.

April 11

Barbara Chalmers and Louise Honsinger

At Guild Hall, Barbara Chalmers, lyric soprano and Louise Honsinger, pianist, gave an interesting program before a good sized audience which seemingly enjoyed every moment of their performances. Miss Chalmers gave a group by various composers, operatic arias, and concluded with four songs of her own composition. Her voice is sweet and sympathetic and her legato smooth and velvety. Her enunciation was distinct and the interpretations showed careful preparation and real musical intelligence. She was enthusiastically received and graciously responded to encores. Louise Honsinger gave a group of three short numbers, two pieces by Chopin and the eighth Hungarian Rhapsody by Liszt, in which she revealed a fine tone combined with a fluent technic, style and grace. Both artists have personality and attractive stage presence, and there is hardly a doubt they will be heard from in the near future. Miss Honsinger also accompanied Miss Chalmers.

Philharmonic-Symphony

Haydn's C major symphony, Brahms' Hungarian Dances, No's 10, 3, and 1, and Strauss' Heldenleben, comprised the program of the Thursday Carnegie Hall concert of the Philharmonic Orchestra, conducted by Clemens Krauss.

That leader was in spirited mood and gave interesting and stimulative readings. The Haydn work enjoyed brightness and clarity of performance. Temperamental impetus alternating with languor gave the Brahms dances their true Hungarian atmosphere and flavor.

Heldenleben, a great composition, and a great test for any conductor and orchestra, found Krauss and the Philharmonic in fine accord and brilliantly equal to the occasion, and an eloquent, graphic, and appropriately, full voiced interpretation delighted the listeners, who gave the conductor and players a rousing final thunder of applause.

Krauss ended his American season last Saturday evening. He will not return here next year, owing to his newly assumed duties as head of the Vienna Opera.

Ninth Symphony

At the Thursday evening concert of the Boston Symphony Orchestra, the ninth symphony of Beethoven was given, with the chorus of the Schola Cantorum and Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Paul Althouse, tenor; and Fraser Gange, baritone. Both chorus and soloists gave excellent account of themselves in Beethoven's not too idiomatic vocal passages.

Debussy Club

An audience of good size listened to the Debussy Club Musicale at Pythian Temple, April 11, when vocal and instrumental music, with recitations, made up a varied program. Hermine Hudon is president of the club, and was doubtless responsible for the music, performed by artists of standing. Edythe May Clover began with piano solos by Schumann and Rubinstein, later playing Chopin and Liszt pieces; she was warmly encored. Miriam Medsig sang songs by Nevin, Woodman and Burleigh, winning applause, and Rudolph Bochkko, violinist, distinguished himself in his playing of a study (Scriabine); Cortège (Boulanger); Spinning Song (Popper), and a group by Tchaikowsky, Debussy and DeFalla. Lucile Telly recited six Proses Lyriques by Pillois, the composer at the piano, and an unusual number on the program was a group of piano pieces especially composed for and dedicated to the Debussy Club by the Chevigny Boucher. Jirina Braunova was the accompanist, and the Hon. Maxime Mongendre, consul general of France, was the distinguished patron of the affair.

April 12

Palmer Christian

In the Wanamaker Auditorium in the afternoon Palmer Christian, distinguished organist of the Middle West and

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teacher of his instrument at the University of Michigan, was heard in his annual recital by a large and eager audience. Starting with classics by Hanft and Bach, Mr. Christian led his hearers through engrossing numbers of more modern character, ending with the Liszt arrangement of the Prelude and Fugue on the name B-A-C-H. Drifting Clouds by D'Antalffy was an attractive splash of color, Rousseau's Scherzo a sample of facile and delicate technical mastery not too common among organists. The E flat fugue of Bach was notable for the clarity of exposition and scholarly interpretation. In this, as well as all through the recital the soloist displayed a pedal technic that suggested hands instead of feet. Mr. Christian was followed with rapt attention by his audience, which showed its appreciation by enthusiastic applause.

Louise Arnoux

Louise Arnoux gave a charming recital of old French, Canadian and American folk songs at Town Hall before an obviously appreciative audience. Garbed in the quaint costume of the French peasant, Miss Arnoux offered sketches by Duhamel, Weckerlin, Morin, Hure and others. She has an excellent manner of delivery, employing the means of the disease and the mimic as well as those of the singer. She has mastered a subtle and unique comic sense which is paramount in whatever she does, and which she elucidates not merely by her inflections but by her mannerism. Her voice is of a dark color, of a much larger volume and scale than one usually hears in this type of work and because of this fact she gives much broader coloring to her interpretations. She gives a little verbal outline of each song before singing it and these little bits are said in a most alluring English, tinged with the French accent.

Her diction is of the purest and her French a delight. One realizes what a truly beautiful and musical language it can be when in the mouth of someone as meticulous of its pronunciation as Miss Arnoux.

The assisting artist was Leo Pol Morin, pianist, who not only played Miss Arnoux' accompaniments but gave a group of solos by the Canadian, James Calihou. R. Meredith Wilson played flute obbligatos, which several of these old Gallic sketches call for.

Among the most delightful of the artist's choice of songs was a group of Bayou songs by Kurt Schindler which she interpreted with contagious sprightliness.

(Continued on page 25)

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Charlotte Lund Educating Children in Opera

"Realizing that the love and appreciation of music begins with the child, the consummation of a worthy ideal, which I have had for the last five years, took place last year, during Christmas week, at Town Hall, when I gave a single performance of Haensel and Gretel for the children." So stated Charlotte Lund, well known soprano, who is doing so much for opera appreciation through her opera recitals for older people and now her performances for children.

"While this performance was a huge success, and the children seemed to enjoy it—(that was measured by their quietness; and it was perfectly quiet, bless their little hearts!) I realized that something more was necessary than just that kind of a recital. Scenery, dramatic acting and a ballet were needed to give the full meaning of enjoyment. This year, therefore, during Christmas at Town Hall I gave two performances of Haensel and Gretel to capacity and sold-out houses. There was no scrap of paper except that for the critics. It is easy enough to fill a hall if you know how. I owe much in this respect to the gracious cooperation of our own splendid New York Opera Club and good friends outside of the club through the aid of their check books. They made it possible for most of the balcony to be occupied by orphans and blind and settlement house children. It is more often than not that the real talent is found in these little ones than in the more pampered child. With me no performance would be complete without a quota of such children. The cooperation of George Gartlan and the special teachers of music in the public schools was also a big help, also the leaders of various camps and some social workers. It is always a joy for me to fill an order from twenty to a hundred tickets from these sources."

Miss Lund continued: "The general public which knew the advantage of having their children attend these performances proved by a large box office sale that they wanted them. Our prices are low. There are a few hundred seats at one dollar, the balance at fifty cents, and the entire balcony at twenty-five, so that opera is brought within the range of all."

"It is a marvelous experience to appear before an audience of 1500 children. It puts you on your metal because it is sowing seeds of musical understanding and creating love of good music. Naturally opera as we present it is condensed, but we give enough to tell the story, with parts sung and played, and a ballet in each act, which is apropos of the scene. Aleta Doré and her ballet of children, and splendidly trained children they are, have been a great acquisition to the Charlotte Lund Opera Company, as well as having an opportunity for the ballet's public appearance. All the children and their proud mothers love it."

"We hold the attention of the children through the eye and expose them to good music at the same time. We are sure it 'takes' because of the numerous letters from the children and the appreciation of the mothers. These make us feel we are on the right track. I spend most of my time back stage, but I have been told by those 'in front' that the remarks of the children are most refreshing. All love it and wonder when the next performance is to take place, and ape their elders in asking how the tenor or soprano was liked. One boy went so far as to say that the only trouble was that the performance was not long enough for fifty cents."

"In the cast we employ a number of fine young American artists who love the work, are being paid for it, and find it a place to try their wings. Of course I tell the story and tell it clearly, and that helps the understanding of the audience. Not just wishing the accompaniment of the piano, which, to me, is too thin, an orchestra of five or six pieces

is employed. The one we use is Allan Robbins Ensemble Orchestra, which has given us great satisfaction."

"Well," she went on, "following the success of the two performances of Haensel and Gretel, two Tales of Hoffman were given, and now, April 20 will bring the third of the series, Marta. Many operas can be given for children. Next season a series of six will be produced, including Haensel and Gretel, Tales of Hoffman, Marta, Il Trovatore, Mignon, Lohengrin, and possibly for an extra one, Le Coq d'Or. The combination of ballet and singing has answered the question of making opera interesting to the children. This is no longer an experiment. It has become a musical reality because of the enthusiasm and appreciation of this work for the little folks. Last but not least, the responsive box office receipts prove it."

Mme. Lund's New York Opera Club is now in its second season and the membership has been doubled. The organization is composed of music lovers of a fine type, who want to know about the revivals and novelties each season at the Metropolitan Opera before seeing them.

"They get a review of the opera, hear some excerpts sung and played, and are able to sit, and without recourse to the libretto, enjoy the opera," said Mme. Lund. "I also give scenes from various operas not frequently given. The atmosphere is thoroughly operatic and, after all, opera is the most human form of music. The music comes first; the story is incidental. As long as one goes to the opera, why not do it with some understanding?"

This they get at the New York Opera Club, and through the very commendable work of Mme. Lund, who is in excellent voice this season; H. Wellington Smith, with a fine baritone voice that has pleased so much this year, and the pianist, Daniel Wolf, who needs no introduction. V.

Powell's Negro Rhapsody Inspired by Conrad

John Powell has recently told the story of how he happened to write his Negro Rhapsody, which he played not long ago at a concert of the American Orchestral Society for the fiftieth time, and will play for the fifty-first time, under the direction of Henry Hadley, at a concert of the American Academy of Arts to be given at Carnegie Hall on April 24. The work was performed for the first time at Carnegie Hall in 1918 with the Russian Symphony Orchestra.

It was in 1910 that Mr. Powell first read Conrad's story, Heart of Darkness, from the volume, Youth. Shortly afterwards he met Conrad, who invited him to spend several days at his home in Kent. During this visit he suggested to Conrad that the story might make a good libretto for a one-act opera, and invited Conrad to write him a libretto. Conrad, however, thought that it would be almost impossible to put the material into dramatic form and suggested that it would be better for a symphonic poem.

In 1917, Modest Altschuler asked Powell to write him a piece for piano and orchestra to be produced in New York the next season. Whereupon Mr. Powell decided to use the Heart of Darkness material, and the result was the Negro Rhapsody, which was dedicated to Conrad with his permission.

National Music League Report

The National Music League recently submitted a report to Mrs. Otto H. Kahn, its president, on her return from Europe. The report outlines the problem which confronts young musicians who are ready for their career. It is the purpose of the League to make the contact between these artists and the great potential music loving public throughout the United States. The League is entirely non-profit-making, and is to be regarded in the same class with universities, civic orchestras, opera seasons, art museums and other similar enterprises for public betterment. The membership fee is very moderate. Artists presented by the National Music League are selected by noted musicians and educators from a great number of candidates in very rigidly competitive auditions. During its four years of existence, the League has secured over 1,500 engagements for the artists under its management in more than 175 cities. The officers of the League are: Harry Harkness Flagler, Clarence H. Mackay and Felix M. Warburg, honorary vice-presidents; Mrs. Christian R. Holmes, Mrs. Charles S. Guggenheimer, Willard V. King and Countess Mercati, vice-presidents; William N. Fulkerson, treasurer, and Harold Vincent Milligan, secretary.

David Mannes Plays

David Mannes' only appearance this winter as a violinist was with his son, Leopold Mannes, pianist, and Wendell Hoss, French horn player, at the last of the season's artist faculty concerts of The David Mannes School on April 8. Mr. Mannes and his son gave Lekeu's violin and piano sonata, followed by the Brahms horn trio. This noted artist who, with his wife, Clara Damrosch Mannes, was heard throughout the country in earlier days in sonata recitals, gave with his son a distinguished reading of the Lekeu sonata, bringing to it the wealth of poetic feeling, sensitive coloring, and imaginative strength which have always marked his performances as soloist and

conductor. A brilliant rendition of the Brahms work followed, in which Mr. Hoss, who is a teacher at the Eastman School in Rochester and was heard in March as soloist in a Mozart concerto with the symphony orchestra under Mr. Mannes at the Metropolitan Museum of Art, again revealed himself as a French horn player of great abilities.

McCurdy in Series of Organ Recitals

Alexander McCurdy, Jr., organist of the Second Presbyterian Church, Philadelphia, presented a series of Saturday afternoon organ recitals at the church during March. At the first recital Mr. McCurdy played works by modern French composers—Mulet, Jacob, Dupre, Massenet, Rossini



Photo by The Parker Studio

ALEXANDER MCCURDY, JR.

and Vierne, in which he effectively brought out the spirit of the French and displayed faultless technic. At his second recital, he presented a well-balanced program of contrasting numbers, by Franck, Schumann, Guilmant, Dvorak, Brahms and Widor, giving, according to the press, "some of the finest organ playing yet heard in Philadelphia."

Of no less beauty was the third program, in which Mr. McCurdy revealed the moods of each composer by careful attention to details of phrasing and pedaling, as well as by his ability to enter into the spirit of the music. The following week Mr. McCurdy again demonstrated his mastery of the organ in an all-Bach program, while at the final recital his fluent technic and interpretative ability were again apparent in numbers by Guilmant, Wagner, Boellmann, Mendelssohn, Franck and de Maleingereau.

In addition to this Philadelphia series, Mr. McCurdy gave, during January, an organ recital at Dobbs Ferry, N. Y., with such success that it resulted in another appearance there on April 9.

Tibbett at the White House

On the invitation of the President and Mrs. Hoover, Lawrence Tibbett sang the first concert of the present administration at the White House on April 19. An incident of interest is linked with the event. A long time ago, when Mr. Hoover's name loomed big for the nomination, Tibbett was being entertained at the Hoover home. Feeling even then assured of results, he said to his hostess, half in jest: "I want to sing the first concert for you at the White House." In the same gay spirit she accepted his offer, saying as he left, "Now remember, I shall hold you to your promise if Mr. Hoover is elected."

During the busy days following her husband's inauguration, Mrs. Hoover wrote to Mr. Tibbett asking him if he recalled his promise given so long ago. His bookings, made a year in advance, scheduled him to sing in Washington with the Metropolitan Opera Company in Cavalleria Rusticana on April 18, and in Baltimore in Faust on April 20, immediately after which he has to leave to sing recitals en route to Atlanta, where he rejoins the company for the balance of its tour. This entailed his singing three nights in succession, which is seldom if ever done, in order to fulfill his promise to Mrs. Hoover and appear in the White House on April 19.

Ljungberg to Create Goossens' Judith

BERLIN.—According to the B. Z. am Mittag, Mme. Göta Ljungberg, the Swedish soprano of the Berlin Opera, has been invited to sing the title part in the London production of Eugene Goossens' opera, Judith. Mme. Ljungberg is noted not only for her magnificent voice and fine vocal art, but also for her personal beauty, and would therefore make a very suitable heroine. She has sung at Covent Garden for two seasons and has especially distinguished herself as Salome in Strauss' opera. T.

Barre Hill Re-engaged for Chicago Opera

Barre Hill has been re-engaged by the Chicago Civic Opera Company for the season 1929-30. He will sing at the North Shore and Ann Arbor Festivals, the Cornell College Festival, Hollywood Bowl and Redlands Bowl before his season closes, and in August will sing in the Promenade Concerts, Queens Hall, London, and will coach again with Coini in Paris.



Photo by Anne Donahue

CHARLOTTE LUND,

who is doing admirable work in the early education of children in opera.

CONCERNING STRAVINSKY'S LES NOCES

By Leopold Stokowski

[This informative article was written for the occasion of the first stage performance in America of *Les Noces*, which is to be given at the Metropolitan Opera House on April 25 by the League of Composers, Stokowski conducting.—THE EDITOR.]

STRAVINSKY'S *Les Noces* is an expression, by means of dancing, pantomime, singing and instrumental music, of the primitive Russian peasant wedding ceremonies. Although there are references in the text to Christian ideas—the Madonna, the Apostles, the Angels—these are fused and set in a pagan background of pre-Christian ritualistic ceremony.

The characters are the bride and her parents; the bridegroom and his parents; a group of friends; a group of invited guests; Svacha, the woman who arranges all the details of the marriage contract and ceremony—she was always regarded as cruel, envious and heartless; Svat, the man who arranges the marriage, depicted here as jovial and brusque; also a chorus of girls, a chorus of boys, a chorus of women, and a chorus of men.

The action is continuous—but divides itself into four tableaux:

1. The combing of the bride's hair. The light is on the left side of the stage; the girls are grouped around the bride combing and braiding her hair; Svacha enters and

treats the bride harshly; chorus of girls consoles the bride; father of the bride speaks gently to her; the father of the bridegroom tells her she will be loved as their own child; he drinks wine to seal the contract with Svacha; and they pray before the Ikon.

2. The bridegroom preparing for the marriage-ritual. The light is on the right side of the stage. The groom and his parents, Svacha, and the friends of the groom pray before the Ikon; a chorus of boys enters; the mother and father of the groom lament the loss of their son; first the mother, later Svacha, and finally the father comb the hair of the groom; the chorus of men and boys dances around the groom teasing him; the groom joins the dance; again all pray; the groom sings a liturgic chant asking the blessing of the father and mother; he kneels before them asking benediction. Svat enters with a barrel filled with wheat as a symbol of prosperity; Drushki (friend of the groom) put him on the barrel as a symbol of receiving the blessing coupled with prosperity, the father and mother give their blessing.

3. The blessing and departure of the bride. Lights on the left side of the stage. Drushki take the Ikon; the bride makes reverence before the Ikon; the mother and father of the bride take the Ikon and bless the bride with bread and salt; they put the veil on the bride and all depart; the light becomes dim; the mother of the bride enters lamenting; later the mother of the groom enters also lamenting; the light shines through the window on the two mothers.

4. The "red table" or nuptial feast given by the parents of the bridegroom. The whole stage is suddenly in brilliant light as every one boisterously enters; Svat invites the groom to meet the bride; the best friend of the groom hides the bride with a veil; the groom crosses the stage towards his friend and throws money to him (ancient ceremony of buying the place next to the bride); the best friend takes the money and cedes his place to the groom; Svacha takes off the bride's veil and replaces it with kika (the headdress of married women); the father of the bride "gives away" his daughter; the mother of the bride leads her daughter to the groom's parents; the father of the bride strikes the bride with a whip (ancient ritual—symbol of submission) and then passes the whip to the groom. Svat invites Svacha to drink with him; Svacha at first refuses, then later drinks with the father of the groom to seal the marriage contract; girls and bride dance to ancient folk song; the whole company becomes increasingly intoxicated; the lights begin to flicker so that the shadows appear drunk; Svat gives beads and jewels to the bride; all dance a *ronde* (*charavot*) and sing, while a man and his wife from among the guests enter the bed to warm it with the heat of their bodies. Drushki and Svacha bring dishes of food. The whole company leads the bride and groom near to the bed in preparation; the bride takes off the shoes of the groom (symbol of submission); the guests bring seven sheaves of wheat (symbol of plenitude); Svacha brings a white sheet for a token of virginity (ancient rite); groom strikes bride with whip (symbol of possession); bride and groom embrace; Drushka brings a stall, with calves and lambs painted on it, and chickens in wood on top. Svat takes out couple who were warming bed; Drushka puts stall as screen before bed; bride and groom enter bed; erotic exaltation of all company; the shadows grow darker; the whole company is immobile as if transfixed; the father of the bride sings the final magnificently eloquent phrase, interrupted at irregular intervals by bell-like crashes from the orchestra.

This music of the twentieth century springs from the soil of ancient Russian peasant lore. Subtly interwoven with the tissue of the music are threads of traditional folk song. The rhythm is irregular, supple, asymmetric. The seed of the melodic line expands and develops organically, just as in plant life. From this seed grow small stems which bud sideways and lengthways, so that the melodic development is, at every moment, fresh and varied and yet has underlying unity. The texture of the harmony is polyphonic, always the result of interplay of the melodic lines, never superimposed like the massed chords of an organ.

Rhythm is the foundation and inner life of this work and divides itself into rhythm for the eye [motion of the figures on the stage—grouping of these figures—the poetry of rhythmic motion (dance), the prose of rhythmic motion (pantomime) and rhythm for the ear (the music of the solo voices, chorus, group of four pianos, group of percussion instruments)]. It has been our aim to make a synchronization of these two aspects of the one rhythm.

The stage-set is in the feeling of the primitive wood sculpture that almost every Russian peasant can do with an axe. The costumes also are in this feeling, except those of the bride and groom which reflect the ancient Russian Eros-cult. The colors of the costumes and stage-set represent slavic peasant life—the color of wood, wheat, clay, flax, beer, honey, and the old Ikons of Novgorod.

Lawrence, Kan., Music Week Festival

The plans for the sixth annual Music Week Festival at the University of Kansas, at Lawrence, have been completed according to an announcement from Dean D. M. Swarthout of the University Fine Arts School.

The Festival opens on April 28 with a union service of all churches in the auditorium of the University, seating 4,000. At this service the Choral Union of 450 voices, with the University Symphony Orchestra, will present several choral numbers, among them selections from Rossini's *Stabat Mater*, and Handel's *Messiah*. Nathaniel Dett's *O Holy Lord*, in eight parts, will be sung unaccompanied by the great body of singers.

A new feature of Festival Week this year is the inclusion of a Young American Artist's program which it is hoped can be continued as an annual affair, featuring certain of the young American musicians who have already made themselves felt on the concert stage of the country. This year the young artists chosen are Beatrice Belkin, coloratura soprano with Roxy and His Gang, a Lawrence girl who graduated in 1924 from the University Fine Arts

School, assisted by the young American violinist, Henry Farberman of Chicago. This recital is scheduled for Thursday evening.

The Lawrence Music Week Festival is sponsored by a committee from the local Chamber of Commerce which co-operates untiringly with Dean Swarthout and the faculty of the School of Fine Arts of the University of Kansas. L.

Los Angeles Has an Orchestral Treat

Schneevoigt, Krueger and Rodzinski, Guest Conductors
—Henry Eichheim Directs Own Work—
Spalding Soloist

LOS ANGELES, CAL.—The first of the eleventh pair of symphony concerts proved a gala night. It marked the return of Conductor Schneevoigt, after his Detroit visit, where he conducted the Detroit Symphony Orchestra, and also the appearance of Henry Eichheim, of Santa Barbara, composer and conductor, conducting his own work, *Burma*, and Albert Spalding, soloist. Mr. Schneevoigt's return was greeted by prolonged applause. Albert Spalding is a favorite here and the applause on his appearance was prolonged; he offered a scholarly performance of the Brahms Concerto, which requires the highest virtuosity.

Karl Krueger, conductor of the Seattle Symphony Orchestra, conducted the Philharmonic Orchestra, at the Philharmonic Auditorium, in one of the regular "extra" concerts. Before each number he spoke briefly concerning it. The program opened with the Strauss overture to *The Bat*, followed by Fetes (Debussy), *Symphonic Poem* (Tasso), *Coriolan* (Beethoven), two movements from Brahms' First Symphony, closing with Chabrier's colorful *Espana*. His readings were received with enthusiasm.

The eleventh popular concert was of particular interest, having Dr. Arthur Rodzinski as guest conductor. He impressed with his increasing grasp and power. The soloist was Varuhi Elmassian, soprano, who sang a group of Armenian songs pleasingly. The orchestra opened with Wagner's *Prelude to Die Meistersinger*, followed by Cesar Franck's *Symphony in D minor*, closing with Rimsky-Korsakoff's *Overture to Le Grande Pague Russe*.

B. L. H.

Maazel's Schedule

Thirty-six concerts were given by Maazel in Germany, six of them in Berlin. He also played twenty-three times in Holland, seven of which were in Amsterdam; and three times in Prague, four in Belgium, ten in Italy, nine in Vienna, thirteen in Paris, and seven in London, following his debut last October. Quite a schedule for the young Russian pianist, who fulfilled all of these engagements meritoriously.

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Baritone

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"Mr. Wolfe has a high baritone voice of good quality and ample power."—*Times*.

"Mr. Wolfe's voice has its merits, good size and carrying power. . . . Interpretatively he was earnest and emotional. . . . Mr. Wolfe was well received and offered encores."—*Herald Tribune*.

"Only a phenomenal organ could have endured with impunity the test to which Joseph Wolfe subjected an extraordinary baritone voice at this Town Hall recital yesterday evening. The young cantor of Temple Israel, throughout an interminable program given over mainly to compositions of a sombre and lugubrious nature, made demands on his vocal apparatus that would have wrecked most singers in short order. He issued unscathed from the fray. That Mr. Wolfe's voice tolerated this merciless strain was doubtless due to the possession of a thorax as capacious as Caruso's. The singer's stocky build was strikingly like that of the great tenor. With limitless support, he poured out lusty tones of extraordinary richness, purity and vibrancy, that never deviated from pitch. His even scale and surprisingly extensive range might well inspire envy in many a famous baritone's heart, and the dramatic intensity with which he infused his selections was equally out of the common."—*Evening World*.

"The auditorium was completely filled and Mr. Wolfe's efforts in a program of secular compositions gave evident pleasure to his many admirers. Like others of his guild, Mr. Wolfe possesses a voice of rarely sympathetic quality and remarkable flexibility. It is of baritone register, rather dark in color and, as a rule, generously revealed."—*American*.

"His voice is a high baritone. It is unusually vital and strong, and is of a quality to endure it to an increasing public. The program ended with Frank E. Ward's 'Forsaken Merman,' described as a symphonic episode of the sea. Written in 1919, this was its first performance. The music is important, much more important than several works heard this season with accredited organizations. Mr. Wolfe has done a piece of musical beneficence in introducing, even in abridged form, the interesting composition."—*Morning Telegraph*.

"Mr. Wolfe sang in a highly dramatic style and with a coloring of mood well adapted in sombre, impassioned color to the content of the most of the songs he offered. His voice is a fine one, powerful and sonorous, and is easily produced."—*Sun*.

"Joseph Wolfe's fine baritone voice was heard to advantage in Town Hall in a group of arias by Bloch, the Monologue from Boris Godounoff, and German, Russian and English songs."—*Evening Post*.

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CONVENTION OF THE NATIONAL ASSOCIATION OF HARPISTS.

This picture was taken at the ninth festival of the National Association of Harpists, which was held, with fifty-eight members attending, on March 20 at Cincinnati Music Hall. In the center of the picture, to the left, is the new Salzedo-model harp, of which the peculiar form will be noted, the customary gilt being absent and light wood taking its place. Next to this harp is Casper Reardon, president of the Southern Ohio chapter of the N. A. H. In the center is Lucile Lawrence, director of the Lawrence Harp Quintet. To the right of Miss Lawrence is Carlos Salzedo, president of the National Association of Harpists, and to his right is Marietta Bitter, member of the Salzedo Harp Ensemble.

New York Concerts

(Continued from page 22)

April 13

Max Tartasky

The program leaflets at Town Hall Saturday evening announced "Raphael Bronstein presents Max Tartasky, violinist," and this young artist made his debut in a manner that reflected no small degree of credit on both himself and his teacher. Mr. Tartasky, despite his very apparent youth, shows exceptional command of the violin technique. He produces a firm, mellow tone, which, along with an evident temperamental instinct for the proper dynamics, gives his playing a pleasing smoothness and suavity. He began with Franck's sonata in A major, followed by the Bach Chaconne, in which his skill in double-stopping was displayed to great advantage. Concerto in E minor (Conus) was the third number, and in conclusion, he played a group of short pieces, including two Debussy works, and Puck by Grieg-Achren, which had to be repeated. Gregory Ashman was the capable accompanist, and shared in the applause of a genuinely enthusiastic audience.

Bruce Simonds

The capable pianism and all-round musicianship of Bruce Simonds made his Town recital on Saturday afternoon thoroughly enjoyable to a good sized audience. His program was of substantial interest, offsetting Schumann and Chopin pieces with the classicism of a Bach concerto, and representing the modern with Bax's second sonata. The temperament of this artist adapted itself admirably to the demands of all of these diversified schools, although he was perhaps at his best in the Schumann music, which he played with delicacy of shading and the sensitive understanding of mood that seems characteristic of his art. The applause left no doubt as to the genuine pleasure the listeners derived from the efforts of the recitalist.

Angel del Busto

It was with genuine interest and enthusiasm that a large audience followed the recital of Angel del Busto, bassoonist, who with the assistance of Henry Bove, flutist, and Carroll Hollister, pianist, created a novelty when he gave the bassoon a chance to be heard as a solo instrument at Steinway Hall. To say that this was an innovation seems superfluous, for Mr. Del Busto has carefully gone into the history of recitals in New York and he is certain of his statement that this was the first of its kind in this locality.

What was even more intriguing was to note the beauty which the artist is able to infuse in the usually gloomy quality of the bassoon tone. He has an excellent technique and an exceptional gift of artistic interpretation.

His program dealt chiefly with the classics, which was another surprise as it is not generally known that Mozart and Beethoven had found the instrument a means of expression. Mozart did no less than write a concerto in B flat for bassoon, which Mr. Del Busto played with an innate artistic and classic sense.

Shorter pieces by Gardner, Valderama and Kraeuter had a dash and brilliance to them which found a real climax in the last named composer's Appassionato.

The closing trio for piano, flute and bassoon by Beethoven, was truly delightful and evoked spontaneous appreciation from the large audience. Mr. Del Busto is to be congratulated on his achievements, especially on that of having injected a real note of interest into the concert field, and for definitely proving that the bassoon is as interesting a musical instrument as those that receive more attention.

April 14

Patricia MacDonald

An unusual program, presented by an unusual woman in an unusual manner gave unmixed pleasure to the audience of Patricia MacDonald at the Forty-ninth Street Theater on Sunday evening.

Miss MacDonald has spent much time and effort in the collection of Central European folk songs, which she presents in costume and with a style and spirit that betoken an intimate knowledge of her subject. Endowed with a pleasing voice that is susceptible of manifold inflection, and exceptional powers of characterization, the singer is eminently fitted for her metier.

Introducing herself with a little speech, in which she recounted with charm and whimsical humor her experiences during her research in the villages of Moravia, Poland, Hungary and Roumania, Miss MacDonald launched into a six-song cycle entitled A Mountain Girl from Moravia, arranged by Alois Jiranek, V. J. Novotny and J. Malat, native composers. Pathos, humor and local color abounded, and all were projected by the singer in vivid and engaging fashion. There followed similar cycles, entitled The Polish Bride, A Roumanian Goose-Girl and Csikos—a Horse Herd of the Great Hungarian Plain.

Everett Futchings introduced the program with Hungarian melodies on the piano (harmonized by Arthur Hart-

mann), and played excellent accompaniments for Miss MacDonald. Further instrumental relief was offered by Willy Meier-Pauselius in two groups of solos for guitar.

MacDowell Club Annual Bach Evening

On April 14, the MacDowell Club of New York City gave another of its unique Bach evenings. These Bach concerts are an annual event with the club, and always draw a distinguished and enthusiastic audience. The program presented a variety of compositions of the great master, and a veritable galaxy of assisting artists. It included the English Suite, Sonata No. 3 for klavier and violin, concerto for four pianos and orchestra, and a number of arias. The concerto which concluded the program was perhaps the most impressive number, although a high standard was maintained throughout. Edwin Hughes conducted with imagination and power. Mr. Hughes also collaborated with Max Polikoff, violinist, in the Sonata number 3, Mr. Hughes taking the piano part. Other assisting artists included J. S. Barozzi, violin; John Crouch, piano; Marvyn Green, piano; Stephen Gulbransen, flute; Jewel Bethany Hughes, piano; Philip James, piano; Alton Jones, continuo; Alix Young Marchess, viole d'amore; Anca Seidlova, piano; Annette Simpson, soprano; Earle Spicer, baritone; Martha Thompson, piano; Alfred Troemel, violin, and Martha Whittemore, cello.

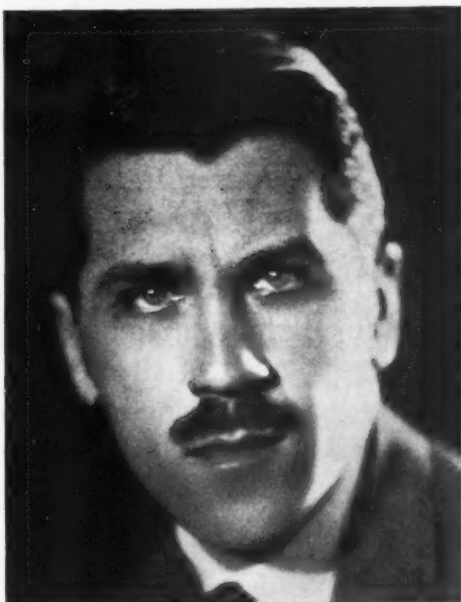
Philharmonic-Symphony

Brahms' first symphony, considered by many as beginning where Beethoven left off, began the 241st concert of the Philharmonic-Symphony Orchestra, the last of this season.

Under Clemens Krauss the work received an impressive performance, full of nobility and breadth. It elicited warm approval from the audience, the conductor generously deflecting the applause to the orchestra, which stood in response. Three Richard Strauss works completed the program, the first being the melodious love-scene from Feuersnot, with its mystical beginning, its jubilant finale, and gorgeous orchestration, all brought to the fore. Don Juan, published when Strauss was but twenty-three years old, remains fresh to the ear; no modernistic dissonance can displace the straightforward melodiousness, echoing the hero's amatory adventures, or the incandescent brilliancy of the work. The barbaric splendor of Salome's dance, produced in Strauss' full manhood (he was forty-one), with the all-important seven men constituting the battery of percussion instruments, gave conductor Krauss opportunity for effective display, and resulted in numerous recalls for him and his men.

Orloff Sails for European Tours

Nikolai Orloff recently returned from a second tour of California and the Pacific Coast, having enjoyed excellent success in San Francisco and Long Beach. Said Redfern Mason in the San Francisco Examiner: "He played the



NIKOLAI ORLOFF

Schumann Papillons just as one fancies its composer would have rejoiced to hear it—he has a way of making old things sound new, and that, if you please, is an attribute of genius."

Mr. Orloff has had five New York appearances and was soloist with the Boston Symphony Orchestra. April 16 he sailed for Europe on the S.S. Berlin. In May he will con-

certize in Germany and Poland; in June, he gives concerts in Paris and London; September, summer concerts in Holland and London and his fifth consecutive tour of Norway, appearing also with the Oslo Philharmonic Orchestra; October, Finland, the Baltic states and Germany; November, Holland, Great Britain (tenth consecutive tour), and in December, Great Britain, Germany and France. From January 1 to April 15, 1930, he will make his fourth tour of the United States.

This program entirely of

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Assisted by

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Tuesday Evening, April 9, 1929

Anthem—"O Lord of Heaven and Earth and Sea"

Mary Plunkett, Mezzo-Soprano, Soloist.
Wilhelmina Woolworth Knapp at the organ for this and following number.

"Out of the Deep" (Psalm 130)

Reese R. Reese, Baritone.

Song Cycle—"First Love" (Nelle Richmond Eberhart)

"The Maiden and the Weathercock"

Helene Bachman, Soprano.

"The Peacock Screams Upon the Wall" (Eberhart)

Myrtle Landon Murphy, Contralto.

"Blow Bugle Blow" (Tennyson)

Double Male Quartet.

"At Night On the Terrace High" (Eberhart)

"The Invocation of Isis" (Eberhart)

Gretchen Near Deacon, Soprano.

"Lotus Blossom" (Grace Thompson Seton)

"Life and Love" (Seton)

"My Love is a Blossom, Heigh O" (Seton)

Reese R. Reese.

Violin Solos—"Scotch Lullaby"

"Romance"

Ruth Brockway Clute.

"Canton Boat Woman" (Seton)

"He'll Love Me Yet," from Operetta,

"Green Sybil" (Eberhart)

Grace Munson Allen, Contralto.

Duet—"This is the Hour of the Rose,"

"Green Sybil" (Eberhart)

Mary Plunkett, Mezzo-Soprano.

Charles Reilly, Baritone.

"Sea Love" (Seton)

Double Male Quartet.

"The Simoon"—A Desert Drama (Seton)

Reese R. Reese, accompanied by Wasoc

Orchestra under the direction of Jesse Ayers.

"Lily of Arcady" (Seton)

George Hayes, Tenor Soloist.

The composer at the piano throughout the program

Marianne Genet Compositions

1412 Steinway Hall,

New York City

Music Notes From Coast to Coast

Baltimore, Md. Baltimore had the distinction of being host to a series of concerts by the Philharmonic-Symphony, the Boston and the Philadelphia orchestras, in addition to the usual series by its own municipally endowed orchestral organization. Noted artists appeared from time to time and the short season by the German Opera Company was most successful. Great interest is centered now in the performances to be given here by the Metropolitan Opera. The closing concerts by the visiting orchestral bodies were attractive. Eugene Goossens conducted the Philadelphia, Koussevitzky the Boston, while Toscanini made his only appearance of the year with the Philharmonic. Director Strube and his Baltimore Orchestra gave a very satisfying concert, with Kathleen Parlow as soloist. Miss Parlow, as always, played with a complete understanding that made manifest the artist she really is.

Rosa Ponselle, Metropolitan Opera soprano, gave a recital that elicited the greatest enthusiasm from beginning to end. She was extremely gracious to the insistent demands of the immense audience which was loath to leave the hall after the concert.

The series of recital at the Peabody Institute closed with an interesting concert by Elsa Alsen, who has a host of admirers in Baltimore where she gained considerable early

fame by her appearances with the German Opera Company a few years back.

Richard Goodman, young Baltimore pianist, made his first public appearance in Baltimore since he was awarded a diploma at the Peabody in 1927. Although the recitalist is just eighteen years of age, his playing indicated a much riper experience. Possessed of a fine technique, the soloist never for a moment stooped to anything that smacked of the least deviation from the best traditions of his art. Mr. Goodman will shortly sail for Europe to continue his study and recital work.

Muriel Kerr made her debut in Baltimore at a concert under the auspices of the Baltimore Committee of the Schubert Memorial. This young pianist showed tremendous power and understanding and made a most profound impression. The Cesar Franck prelude, chorale and fugue, which occupied the greater part of her program, received a distinctly noteworthy rendition at her hands. Her technique was fluent yet forceful, and she revealed an imaginative and sensitive feeling for the music that gave a mature expression to the work. Numbers by Bach-Busoni, Scriabin, Stravinsky, Rachmaninoff, Medtner and Schumann were played with like skill by Miss Kerr. She will be thrice welcome any time she elects to return.

Detroit, Mich. For the March 10 concert, conducted by Alfred Hertz, the program opened with the Tchaikovsky Pathétique, other numbers being the Scherzo from Mendelssohn's A Midsummer Night's Dream, two compositions (Liebestod and Caprice Viennois) by Kreisler, and the Overture to Rienzi (Wagner). The program was a delight and the audience showed its appreciation in an unmistakable manner.

The program of March 17 opened quite appropriately with four compositions by Percy Grainger: Colonial Song, Molly on the Shore, Irish Tune from County Derry, and the Shepherd's Hey, and closed with Skyscrapers by John Alden Carpenter, an attempt to portray modern American life, noisy, confused and cacophonous. The numbers were conducted by Victor Kolar in his usual spirited fashion. The rest of the program was given over to the Central High School Singing Club, directed by Harry Seitz. The girls' club sang two numbers and the boys, one. The entire club sang a group of three numbers: Judge Me, O God (Mendelssohn), Alleluia, Lord God (Palestrina) and Beautiful Saviour (Christiansen). Ruth Wilson was the soloist, Hulda Martin organist and Lillian Corbett accompanist. The work of the club reflected great credit upon the director.

The program of March 24 was conducted by Mr. Schneevogt and devoted to the evolution of the waltz. The following numbers were played: Dance Waltzes—Lenzbluthen (Gungl), On the Beautiful Blue Danube (Strauss); waltz from the romantic operas—Dance of the Apprentices from The Meistersingers; Symphonic Poem waltz, Danse Macabre (Saint-Saëns); waltz from the modern drama—Valse Triste (Sibelius); symphony waltzes—At the Ball, from Fantastique Symphony (Berlioz); waltz from the Fifth Symphony (Tchaikovsky); waltz from the modern opera, Der Rosenkavalier (Strauss), and ultra modern waltz, choreographic

poem, La Valse (Ravel). It was an interesting program which elicited much approval.

The concert of March 31 brought Victor Kolar back to his accustomed place. The orchestral numbers were the Festival Overture (Lassen), Suite L'Arlesienne (Bizet) and five compositions by Victor Herbert. The Symphony choir sang numbers with the orchestra; D'Avignon Morel was at the organ. The entire program was given with a zest that apparently delighted the audience. The work of the choir is above reproach in all that pertains to good choral singing, Mr. Kolar being evidently an excellent drill master.

S. M. S.

Grand Rapids, Mich. Of late this city has had a feast of good things musical. Paul Kochanski, violinist, gave the fourth in the series of Philharmonic concerts in the Armory. Seldom has a local audience displayed its enthusiasm as strongly as it did after each number he played. His facile technique, his poise, his artistic appreciation and interpretation of an unusual program which did not cater to sugar-water tastes, left an impression long to be remembered. A worthy second at the piano was Pierre Luboshutz.

At Fountain St. Baptist Church the English Singers offered a noteworthy concert, the program consisting of motets, madrigals, ballets, canzonets, folksongs, and street cries from English, French and Italian sources, largely from the sixteenth and seventeenth century, which they interpreted with charm and a fine feeling for balance and tone-color.

At the St. Cecilia Society a fine program was presented by several active members, the arrangements being in charge of Mrs. William F. Druke. Those participating were Mrs. Leo J. Schloss, soprano; Kathryn Strong Gutekunst, contralto; Dorothy Pelck McGraw, pianist and accompanist; Mrs. Roland A. Dorman, accompanist, and the St. Cecilia Quintet, which consists of Mrs. Maurice Quick, first violin; Mrs. C. B. Newcomb, second violin; Mrs. V. I. Calkin, viola; Lois Richards, cello, and Mrs. Frederick Royce, piano. An artist recital was given by Mischa Levitzki, pianist, Marguerite Colwell being chairman of the day.

March 1 was the annual Flower Day when all members bring plants and flowers to be distributed after the program to the various hospitals of the city. This custom was originated many years ago by Mrs. F. M. Davis, then president of the society, and who is always in charge of the arrangements on this day. The program was given by the Hart House String Quartet.

H. B. R.

Sebastian Delights War Hero

Following Rita Sebastian's introduction of Lieut. Daniel H. Morgan's new song on April 4 over station WOR, the young contralto received this letter from the war veteran: "Words cannot express my gratitude to you for making me the happy recipient of listening to your rendition of the Bard's Birthday over the radio. Your sweet, soft and velvety voice with its wonderful and inspiring intonation really charmed me as though by magic. I can assure you that the momentous event will live in my memory as the happiest occasion of my life. I shall regard it not only as an inspiration but as an ambition truly gratified."

"I am quite sure that the formal introduction of The Bard's Birthday, which you gave so graciously, will assure success to the song as a natural echo of the efforts of an artist of your wonderful and glorious accomplishments, and one who electrifies the world."

Miss Sebastian, like so many splendid voiced artists, received her entire vocal training from Ada Soder-Hueck, with whom she is coaching all her repertory.

Mabel Deegan's Engagements

The recent appearance of Mabel Deegan, violinist, before the Claremont (N. H.) Choral Society, was a re-engagement, and so successful was she, that she was asked to return again next year to give an entire recital for the benefit of the local hospital fund. While in Claremont, Miss Deegan was requested by the president of the school ward to play for the children, and judging by the whistling, stamping and shouts of delight that followed her numbers, she appeared as strongly to the children as she had on the previous day to the adults.

Last month Miss Deegan also was heard twice on the radio, both times during the recital hour of WOR. And this month, too, started auspiciously for the violinist, including an appearance in Waterbury, Conn., on April 3; an engagement as soloist with the Banks Glee Club at Carnegie Hall, New York, on April 10, and a few days later with the Ridgewood Orpheus Club of Ridgewood, N. J.

On May 5 Miss Deegan will be soloist with the New Haven (Conn.) Symphony Orchestra.

San Antonio Hears Dubois' Seven Last Words

The third annual presentation in San Antonio of Dubois' Seven Last Words was given on Good Friday, in the Municipal Auditorium, and made possible by an anonymous donor as an Easter gift to the city. The soloists were: Kathryn Meisle, mezzo-soprano; Dan Gridley, tenor, and Jerome Swinford, baritone. Walter Dunham conducted.

All of the soloists sang with religious, devout and artistic interpretation, each seeming particularly well fitted for this beautiful work. Mr. Dunham conducted with authority the chorus of 250 and an orchestra of fifty. Estelle Jones was at the organ for the closing chorus. During its rendition the house was darkened and an illuminated cross was raised, making the whole very effective.

Two performances were necessary to satisfy the many who wished to attend.

Ruth Joseph Wins Lauber Prize

The Carl F. Lauber Music Award for 1929 has been awarded to Ruth Joseph of Philadelphia, whose composition, The Wissahickon, a short piece for piano, was selected by the committee of judges as the best of those submitted, with honorable mention to Alexander Capurso for Reverie and S. Marguerite Maitland for Sunrise in Emmaus.

Miss Joseph is a pupil of Clarence K. Bawden, Mr. Capurso of Alexander M. Skibinsky, and Miss Maitland of the Philadelphia Conservatory of Music. The judges were Henry Gordon Thunder (chairman), Nicholas Douty, and H. Alexander Matthews.



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Large Audiences Acclaim Favorite Artists at
Final Performances

AIDA, APRIL 8

The usual brilliant and capacity Monday night audience heard Aida, on April 8, with Maria Mueller splendid in the title role, Branzell and Lauri-Volpi excellent as Amneris and Radames respectively, and Basiola exceedingly capable as Amonasro. Gustafson was the King and Pinza was Ramfis. Serafin conducted.

Quite unusual it seemed that practically the entire audience should remain until the final curtain; very few left early, and the enthusiasm was very evident, both Mueller and Lauri-Volpi being the principal recipients. It was a very good performance indeed and made one wish again that the season here was not so near the end. The incidental dances were well done by Rita De Leporte and the Corps de Ballet.

BUTTERFLY, APRIL 10

Puccini's Madama Butterfly had its final repetition, with Florence Easton, who sang the title role delightfully, and Ina Bourskaya (Suzuki) who also shared in the honors of the evening. Others in the excellent cast were: Giuseppe De Luca (Sharpless); Armand Tokatyan (Pinkerton); Giordano Pattrinieri (marriage broker) and Pavlo Ananian as the priestly uncle.

DIE WALKÜRE, APRIL 11

A house filled to overflowing was on hand for the last performance of the current season of Wagner's Die Walküre. The cast was an admirable one in every respect. Grete Stueckgold was a gentle Sieglinde, charming in aspect and vocally superb. Gertrude Kappel's Bruennhilde in this part of Wagner's trilogy is manifestly one of her finest characterizations. Her singing, particularly in the first ever-thrilling call, was memorable, and her acting portrayed the emotions of the role with telling effect. Karin Branzell, as usual, was fully adequate in her representation of Fricka, prime bore of Wagnerian legend and first president of the League for Making Virtue Odious. But that is a subject for another day. To return to music—and there was plenty of it at the Metropolitan on Thursday evening—the Wotan of Michael Bohnen was a magnificent interpretation, replete with the force and dignity becoming a god, yet not lacking in tenderness when the occasion called for it, and vocally most effective. Rudolph Laubenthal surpassed himself as Siegmund, thanks to the fine condition of his voice. William Gustafson was his customary praiseworthy self as Hunding. Artur Bodanzky gave a creditable reading of the score and was, moreover, the recipient of hearty and prolonged applause when he returned to the conductor's stand for the opening of the last act.

FRA GHERARDO, APRIL 12

Fra Gherardo had a repetition on Friday evening, with Maria Mueller and Edward Johnson again heading the cast. The performance was excellent with Serafin in charge of the orchestral reins.

TRISTAN AND ISOLDE, APRIL 13

Rudolph Laubenthal saved the day for the Metropolitan when Lauritz Melchior fell ill last Saturday afternoon and could not appear as the hero of Tristan and Isolde.

To such an experienced and resourceful tenor as Laubenthal, a famous Tristan, the feat was not difficult. He has made the role so thoroughly his own that it seems to be a part of himself.

Whether it was because the appearance marked the end of Laubenthal's present season here, or because he was booked to sail two days later for a visit to his native land, the fact remains that the singer revealed himself to be in superb voice and his tones reflected as much ardent exuberance as his acting. He was in every particular the great vocal and histrionic lover of Wagner's most romantic opera.

Laubenthal made every measure tell, what with his insight into music and text, his finely finished phrasing, and his intelligent nuances in delivery. His second act contribution represented some of the most fluent and melting Wagner singing that any tenor has achieved at the Metropolitan. Laubenthal's admirers gave him a rousing farewell ovation after the last curtain.

Gertrude Kappel was in fine voice also, and her customary passionate, tender, and tragic Isolde exhibited full emotional effect. Mme. Kappel, too, won warm acclaim.

Karin Branzell, a rich-toned and heart-winning Brangäne, Clarence Whitehill, than whom no one does a better Kurwenal, Michael Bohnen, commanding and appealing as Marke, sang the other leading roles at this matinee. The rest of the cast comprised Max Bloch, Arnold Gabor, and Louis D'Angelo.

Artur Bodanzky conducted and the occasion marked the end of his connection with the Metropolitan Opera House. He had many rounds of applause meant for him individually, and he finally made a short speech, thanking the audience for his reception. After the opera, some of the singers presented him with an inscribed loving cup.

Bodanzky sailed for Europe last Monday. Next season he will, as heretofore, conduct the concerts of the Society of Friends of Music.

Eugene Onegin at Manhattan Opera House

The sad story of Eugene Onegin by Pushkin, set to music by Tchaikowsky, was produced at the Manhattan Opera House, New York, on April 12 and 13, a company of Russian artists uniting under the baton of Mr. Coroshansky in singing the work. This opera, first produced when Tchaikowsky was forty years of age, remains comparatively unknown for it lacks the gorgeous tints of his orchestral works, moves in sombre, dark minor much of the time, with little action—in a word, it is monotonous. Singers, orchestra and conductor did their best to awaken interest, and showed careful preparation. An audience of good size was at the opening performance, and a much larger one at the second, the entire Russian colony turning out in force. Mesdames Ivanova, Gonitch, Savina and Valentinova showed excellent voices, and sang well, the title role being sung by M. Speransky. Others concerned were Messrs. Vikinsky, Stechenko,

Ardatov, Gorlenko and Bielostotsky, Mr. Roane taking care of business and press matters. The Russian-American company plans giving Moussorgsky's Kovantchina, Rimsky-Korsakoff's The Czar's Bride, Sadko, and Borodin's Prince Igor.

Soundproof Sherman Square Studios Demonstrated

On Sunday afternoon a demonstration of the soundproof qualities of the Sherman Square Studios, at 160 West 73rd Street, was made before a number of specially invited artists, city officials, architects and engineers. The result of the various tests was entirely satisfactory and Henry I. Cohen, president of the Sherman Square Studios Realty Corporation, which erected the building was the recipient of many congratulations.

Miss Pauline Lawn, who possesses a dramatic soprano voice of great carrying power, sang the big Santuzza aria from Cavalleria Rusticana in a studio on the sixth floor; the listeners (?) in the adjoining studios could not hear a single tone either of singer or piano. As their gratification was mingled with disappointment they were allowed to go into the next room, where Miss Lawn graciously repeated the number, much to everybody's pleasure.

The sound proof process is the work of the United States Gypsum Company, of Chicago, in which city it has been used with unquestioned success. One building housed a bowling-alley and a shooting-gallery (!), without disturbing any of the other tenants.

It was explained that the U. S. G. System of sound insulation does not consist in the use of a particular material, such as felt or similar fibrous substances. Such materials are not fire or vermin-proof and tend to harden in time, thus losing their sound-absorbing quality. The system is one in which a "shock-absorbing" construction is placed between the finishing surfaces of walls, floors or ceilings and the structural floor slabs or partitions. The construction takes the force of the alternate compressions and rarefactions of the atmosphere which constitute sound and this prevents their acting upon, vibrating and so transmitting sound through the various component parts of a building.

The studio building is an attractive one, in a most accessible district, and all the studios are spacious and well lighted. They will be sold on the cooperative plan which has proven so successful in numerous apartment houses.

Among the interested witnesses of the demonstration were noticed Tenement House Commissioner Dugan; Mr. and Mrs. Ernest Hutcheson; Miss Wagner, Secretary of Mayor Walker; Edward Fisher Brown, author; Mr. and Mrs. Holley (prominent architect); and Philip Killian, architect and designer of the studio building.

George Castelle Activities

Besides activities at his Baltimore vocal studios, George Castelle is a member of the faculty of the Peabody Conservatory of Music in that city. A number of the students' recitals held at the conservatory this season were given entirely by his pupils, one of them being an all-Schubert program.

Mr. Castelle also is active as conductor of the Baltimore and Ohio Glee Club and at a recent recital two of his pupils, Helen Stokes and Bernard Kossine, appeared as soloists. According to the Evening Sun, the chorus, which numbers eighty-five members, revealed "a responsiveness, a precision of attack, a solidity in the unison passages, and capacity for interpretation and nuance which made the concert not merely enjoyable but artistically satisfying." As for the soloists, the press noted that Mr. Castelle sang "with beautiful diction and in fine vocal style;" Miss Stokes showed herself "the possessor of a very clear and pleasing quality of voice, and she exhibited musicianship in her numbers;" Mr. Kossine, "whose voice is of a pleasing natural quality, achieved very effective results;" while Virginia Castelle, at the piano, "was an excellent assistant to the soloists, with her careful and sympathetic accompaniments."

Rapee Conducts Ten Thousandth Performance

Erno Rapee, musical director of the Roxy Theatre, on April 4 celebrated his ten thousandth appearance as conductor of a motion picture theatre orchestra. In twelve years, as musical director of the world's largest moving picture theatres, he estimates that he has wielded the baton before a total of more than twenty-five million listeners. Added to this is a record of 532 sessions in radio broadcasting conducted by Rapee for a computed audience of over three and one-half billion.

The theatres whose musical destinies he has guided include the Rivoli, Rialto, Capitol and Roxy in New York. The Fox Theatre in Philadelphia, and the UFA Theatre in Berlin.

Fay Foster Gives Something New

Distinctive and charming are Fay Foster's latest compositions, song and recitations to music on Chinese themes. They are not yet published, but through their presentation over the radio, WPCH, on March 14, by an artist-pupil of Miss Foster, Magdalen Helriegel, they were heard by

many. Both Miss Foster and Miss Helriegel have had many compliments and requests for their repetition.

On April 2 Miss Foster and Miss Helriegel appeared on the composer's day program of the Chamade Women's Club of Yonkers, an account of which will follow later.

In connection with the presentation of these compositions, Miss Foster gives a short but extremely interesting causerie on Chinese music in general, dwelling more particularly on the Chinese orchestra and opera.

Activities of Marie Miller, Harpist

A recent engagement for Marie Miller was on March 17, when she appeared as harp soloist at a concert given by the Gaelic Society of America at the Park Central Hotel, New York.

Her future activities include a concert of sacred music which she is to give with Roszi Varady, cellist, in Plainfield, N. J., on March 30. On April 9 Miss Miller will give an entire harp recital in Bristol, Conn., for the Congregational Club of Connecticut.

In addition to her concert activities, Miss Miller is head of the harp department of the Institute of Musical Art of the Juilliard Foundation. She announces that she will give a special six weeks' course of harp instruction at her studio in the Park Central Hotel, New York, beginning June 15.

Riesberg-Barkley Silver Wedding Anniversary

Frederick W. Riesberg, of the MUSICAL COURIER staff, and organist of Calvary Baptist Church (Dr. Straton's), and Mrs. Riesberg (Harriet Barkley) have issued several hundred invitations to their Silver Wedding Celebration, on Sunday afternoon, April 21, four to seven o'clock, at the Barnard Club, 221 West 57th street, New York.

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I See That

Ariel Rubinstein's songs were sung with great success at the recent New York recital of Anna Sadina.

M. A. Bordieri recently opened an up-town studio in New York for instruction in violin and piano.

Mildred Emerson, singer and composer, recently was honored by having a testimonial dinner given for her by the Greenwich Village Historical Society.

Ignace Hilsberg entertained many distinguished guests at his home last Sunday afternoon.

Ray Porter Miller's debut song recital in Philadelphia on March 25 was unanimously praised by the critics.

Gemaro Barra, tenor, who sailed on April 6 to fulfill engagements in Italy, has been reengaged for the San Francisco and Los Angeles 1929 opera seasons; he will return in September.

The Festival Weeks in Vienna and Lower Austria (Johann Strauss Weeks) will take place from June 2 to 16.

Ernst von Dohnanyi's new comic opera, *The Tenor*, was a complete success at its world premiere in Budapest.

The Springfield Music Festival opens on May 18 with Richard Crooks, American tenor, among the soloists.

The St. Louis Symphony Orchestra starts its fiftieth season next November.

Edith Mason, soprano of the Chicago Civic Opera, Barre Hill, Chicago baritone, and the Chicago Symphony Orchestra under Frederick Stock will participate in the thirty-sixth May Festival in Ann Arbor, Mich.

Gemaro Papi sailed for Europe on the Aquitania on April 17.

Cleveland's drive for a permanent endowment orchestra fund is expected to be very successful.

Mr. and Mrs. Herbert Witherspoon sailed for Europe on the Aquitania.

Mr. and Mrs. Herman Devries will leave Chicago on May 15, sailing for Europe on June 1.

José Iturbi, Spanish pianist, will be in America next season, from October to January.

Carlos Salzedo conducted the Cleveland Orchestra in the premiere of his own work, *The Enchanted Isle*.

Arthur Hackett will be one of the featured artists in the Lindsborg, Kans., Festival, April 24-28.

H. Augustine Smith was music and pageant director at the All-Florida Chautauqua, at Arcadia, Fla.

Maurice Marechal, French cellist, has returned to France after completing his third tour of the United States.

The Pennsylvania Grand Opera Company revived Puccini's *Il Tabarro* at Philadelphia on April 3.

Marvin Maazel scored another triumph in his seventh London appearance.

Andre Skalski proved himself a pianist of exceptional attainment in a recent concert tour of the mid-west.

Ernesto Berumen is to give a series of lectures on piano technique and interpretation at the La Forge-Berumen studios in New York during July.

The New York Philharmonic Orchestra has just completed its eighty-seventh year of concert giving in New York.

The Philadelphia Orchestra ended its New York season last Tuesday evening.

George Liebling and the Kimball piano (which he has been playing for several years) will end their relations amicably on May 1.

Mrs. William Thorne, wife of the vocal teacher now residing in Los Angeles, is visiting New York for several weeks.

Michal Bohnen declares that the sound movies will eventually kill grand opera in America.

Cornelius Van Vliet, cellist, has severed his connection with the New York Philharmonic Orchestra.

Lauritz Melchior, tenor, has learned the American game known as "African golf" or "craps." The experience cost him forty dollars.

Marie Rappold, soprano, is scoring continued successes with her recitals in Europe.

Alexander Lambert, pianist, will give a dinner and musical poker party at his home on April 21.

Giorgio Polacco sailed for Italy on the S. S. Roma on April 13.

That Lindsborg, Kans., held its forty-eighth annual festival.

Nikolai Orloff sailed for Europe on the S.S. Berlin on April 16.

The Colon lyric season has been announced.

Marie Miller will give a special course of harp instruction at her studio in the Park Central Hotel for six weeks, from June 15.

Henry Lawes included Geoffrey O'Hara's song, *Guns*, on his recent Steinway Hall recital program.

Mabel Deegan will be soloist with the New Haven Symphony Orchestra on May 5.

Rosemary Albert will give a song recital in the Academy of Music Foyer, Philadelphia, May 2.

Ernest Davis recently returned from Lindsborg, Kan., where he sang the Bach St. Matthew Passion and *The Messiah*, at Bethany College.

Martinelli scored success as the Bell Caster in *The Sunken Bell* at the Teatro Reale in Rome.

Mario Chamlee's second Paris appearance, his debut at the Opera Comique in *Manon*, was a triumph.

John Prindle Scott has issued, through Huntzinger, Inc., two new anthems.

Margarita Melrose, pianist, scored as soloist with the Elizabeth, N. J., Symphony Orchestra.

Alberta Olson, pianist, is praised by Manfred Malkin as an artist of "rare talent."

The Musicians' Club dinner was attended by 300 people.

Pauline Turso, soprano, will sing Avitabile's song, *Vieni*, at Chalif's, New York, at her recital, April 23.

Julia Sargeant Chase is to marry John Decker in September.

John Spencer Camp has presented \$100,000 for a Chair of Music at Wesleyan University.

Speke-Seely pupils were busy in various churches during the Easter period.

Henry F. Seibert was publicly praised by Robert Erskine Ely, director of Town Hall, New York, for his organ playing.

Nevada Van der Veer sang Beethoven's Ninth Symphony under Koussevitzky in Boston, again in New York April 11-13, and with the Chicago Orchestra, April 19-20.

Pierre Monteux, who shares the conducting with Mengelberg at the Concertgebouw concerts in Amsterdam, also is first Chef d'Orchestra and Directeur Artistique of the Orchestra Symphonique de Paris.

Anton Maaskoff, at present touring in Central Europe, recently played in Prague and scored a great success.

He was immediately engaged to appear with the Prague Philharmonic Orchestra next season.

The Dayton Choir, under the direction of Dr. John Finley Williamson, created an excellent impression in England.

Malipiero's new oratorio, *Le Cena*, was given its world premiere at Eastman School, Rochester, N. Y.

Cleveland is to have a music festival, conducted by Morris Gabriel Williams.

Plans are announced for a \$10,000,000 forty-story Barbizon-Plaza music art residence center in New York City.

Ruth Joseph won the Carl F. Lauber Music Award with her composition, *The Wissahickon*.

Smith College announces the first stage performance in America of *Orfeo*, by Monteverdi.

Shavitch was acclaimed by the Berlin press following his masterly conducting of the Berlin Symphony.

Anne Roselle has been engaged for *La Scala*.

The Columbia Phonograph Company announces a yearly award "for the Advancement of Music" and the International Parliament of Music similar to the Nobel Prize.

Chamlee scores a great success at his debut at Opera Comique, Paris, in *Manon*, winning fifteen curtain calls.

The Goldman summer band concerts will begin on June 10 and continue until August 18.

A reception musicale was given by Mr. and Mrs. Samuel Margolis on April 7.

Martinelli won an ovation in *The Sunken Bell* in Rome.

The College of Fine Arts at Syracuse University recently opened a series of twenty recitals and concerts.

Gabrilowitsch was acclaimed in Berlin.

The Morgan Trio returned on April 7 to Paris following a two months' concert tour of the Riviera and Italy, where they had unusual success. The trio gave three appearances in Cannes.

Robert Pollak, of the faculty of the San Francisco Conservatory of Music, will sail from Montreal on the Duchess of York on May 31.

Joseph Esposito, pianist, and pupil of John W. Claus of Pittsburgh, Pa., was heard in recital on April 19 in the Hillsdale School Auditorium of Dormont, Pa., with Helen Marquis, Pittsburgh soprano, as assisting artist.

Jencie Callaway-John, American soprano, is singing *Marguerite* in *Faust* on tour in Italy.

Annie Louise David, harpist, and Miss Hagar, contralto, were soloists at Alice Seckel's last musicale of the season at the Fairmount Hotel, San Francisco, Cal. Miss David will leave for New York about April 27.

Georg Schneevoigt was warmly welcomed on his return to Los Angeles.

Mme. Göta Ljungberg, Swedish soprano of the Berlin Opera, is to sing the title part in Eugene Goossens' opera, *Judith*.

Eva Leoni, well known soprano, was heard in the leading role of the operetta, *Madame di Tebe*, substituting at short notice for the regular soprano.

Barre Hill and Hilda Burke have been re-engaged for the Chicago Opera.

Edward Johnson discusses *Fra Gherardo* in an interesting interview.

Leonard Liebling will be a guest teacher at the Chicago Musical College this summer.

Mme. Gardner Bartlett gives a demonstration of her work with singers.

John Charles Thomas won an ovation in the role of Rigoletto with the Philadelphia Grand Opera Company.

The MacDowell Club gave its annual Bach evening.

Leopold Stokowski describes Stravinsky's *Les Noces*, to be given its first stage performance at the Metropolitan Opera House on April 25 by the League of Composers.

Lawrence, Kans., completes plans for its sixth annual Music Week Festival.

The Metropolitan Opera Company season in New York came to a brilliant close last Saturday.

The League of Composers is to stage operas by Stravinsky and Monteverdi.

Facts regarding the Colon season are made public.

Mary Garden and Beniamino Gigli sang at the Metropolitan on the evening of April 15 for the benefit of Fordham University.

According to the Handelsblad of Amsterdam, Willem Mengelberg has tendered his resignation as conductor of the Concertgebouw Orchestra, to take effect September 1.

Doris Doe is to sing for President and Mrs. Hoover.

Andres Segovia, Spanish guitarist, having concluded his second American tour, will be heard in concert in Europe until the late spring, following which he will sum-

New York Concert Announcements

Monday, April 22
EVENING
New York Matinee Musicale, Ansonia Hotel.
Ray Porter Miller, song, Steinway Hall.
Henrietta Michaelson, piano, Town Hall.
Lynnwood Farnam, organ, Church of the Holy Communion.

Tuesday, April 23
EVENING
New York American, Carnegie Hall.
Compositions by Aurelio Giorni, Steinway Hall.
Maria Renza, song, Town Hall.

Wednesday, April 24
EVENING
Philharmonic-Symphony Society, Carnegie Hall.
David Mannes Music School, instrumental and vocal recital, David Mannes Music School.
Christy Solari, song, Town Hall.

Thursday, April 25
EVENING
League of Composers, Metropolitan Opera House.
University Glee Club, Carnegie Hall.
Choral Art Society of Philadelphia, Town Hall.
Emma Senger, song, Steinway Hall.

Friday, April 26
AFTERNOON
New York Times Oratorio Society, Town Hall.

Friday, April 26
EVENING
Louise Homer and Efrim Zimbalist, Carnegie Hall.
Philip Morrell and Andre Benoit, sonata recital, Steinway Hall.

Glee Club and Orchestra of the College of Mt. St. Vincent, Town Hall.
Cleveland Orchestra, dance dramas, Manhattan Opera House.

Saturday, April 27
EVENING
Rose Mackray, piano, Steinway Hall.
Freiheit Mandolin Orchestra, Town Hall.

Sunday, April 28
AFTERNOON
D'Amico Studio Concert, Steinway Hall.
Abbie Mitchell, song, Engineering Auditorium.
Lynnwood Farnam, organ, Church of the Holy Communion.

Monday, April 29
EVENING
Dock Snellings, song, Town Hall.
Manfred Malkin, piano, Town Hall.
Lynnwood Farnam, organ, Church of the Holy Communion.

Tuesday, April 30
EVENING
People's Chorus of New York, Carnegie Hall.
Eva Stern, piano, Steinway Hall.
Advertising Club of Singers, Town Hall.

Wednesday, May 1
AFTERNOON
David Mannes Music School, David Mannes Music School.

Thursday, May 2
EVENING
Women's University Glee Club, Town Hall.

mer in Switzerland, and in the fall tour through the Orient.

Myrna Sharlow will sing leading roles with the Cincinnati Zoo Opera during June, July and August.

Irma Goldman entertained at the home of her brother, Edwin Franko Goldman, on April 13.

Pupils of Effa Ellis Perfield will be heard in recital on April 21 at the home of Mr. and Mrs. Edgar J. Phillips, Jr., in New York City.

The last of the series of Park Central concerts, under the direction of Rose Hazard will take place on the afternoon of April 21.

Elsa Alsen has been reengaged as soloist for the Hollywood Bowl concerts this summer.

Helen Hinkle, one of Alberto Jonas' assistants, scored a brilliant success at a concert of the Pleiades Club at the Hotel Brevoort.

Mr. and Mrs. Mischa Elman are rejoicing over the birth of a son—their second child.

George Blumenthal has been made head of the Latin-America Amusement Company, of Havana, which is to give French Opera Bouffe in French, Grand Opera in Italian and American musical comedy in Spanish.

The Hollywood Bowl competition winners have been announced.

The British plans for the Lausanne Conference have been made public.

Cincinnati's May Festival will be given May 7 to 11.

Rudolph Ganz has been invited to conduct the entire season of the Elitch Garden Symphony Association of Denver.

During July he will be busy with his master classes at the Chicago Musical College.

A visit to the Virgil Piano School reveals much interesting information.

Toscanini is to conduct The Scala Opera Company during its visit to Vienna en route to The Berlin Festival Weeks.

The Court of Appeals has ruled that the Trustees of Columbia University can terminate leases on property owned by the colleges on 48th street and 50th street, New York City. This decision clears the way for the construction of the projected Rockefeller opera center and the "Rockefeller City."

Malipiero Oratorio Given at Eastman School

On April 18, the world premiere of Malipiero's new oratorio, *La Cena* (*The Last Supper*), was given in Kilbourn Hall of the Eastman School of Music in Rochester by the Eastman School Chorus and Orchestra. Dr. Howard Hanson conducting. This is the latest work of the distinguished Italian composer and one to which he attaches importance. The first European performance is expected to be given this summer. On the program with the Malipiero work was included also Sowerby's *Vision of Sir Launfal*, which the Eastman School Chorus and Orchestra gave earlier this season in the Eastman Theatre.

On Friday evening, April 26, the third American Composers' Concert of this season will be given in Kilbourn Hall. Dr. Hanson will conduct an orchestra of fifty players selected from the Rochester Philharmonic Orchestra, in a program of works each of which will be given its first public performance on that occasion. The works to be played are a Suite, *New Year's Eve* in New York, by Werner Jensen, best known hitherto as a composer of musical comedy; a Suite in C minor, by Quincy Porter; *Prelude to Hamlet*, by Bernard Rogers; Suite, *From the Journal of a Wanderer*, by William Grant Still, and a Suite, *Frolics*, by A. C. Kroeger, a Rochester composer.

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Create Excellent Impression at Good Friday
Concert in Bristol—Americans Enthu-
siastically Received by Lord Mayor
and Inhabitants—Tour of Eng-
land and Scotland Follows,
With Paris Concert on
April 16.

A few hours after arriving in England's capital the songsters from Dayton proceeded to Cabot's old home city, Bristol, where a Good Friday concert had been arranged by a committee inspired by the enthusiasm of M. H. Hanson. The Lord Mayor had invited the choir to come, on its arrival, straight to the Mansion House for tea, and the freedom of the official residence was given the singers until the time of the concert. Many leading inhabitants of Bristol and surrounding counties were present to do honor to the pilgrims from Cabot's new home. For the name of Cabot is absolutely identical with U. S. A. in the minds of Bristolians.

Great honor was paid Mrs. H. E. Talbot, who of course, goes everywhere with her "musical children." She was invited to sit in the civic head's box, and he delivered a significant oration in her honor. The orations were repeated at a supper given at the Royal Hotel after the concert.

The concert itself was a brilliant success. The public insisted upon a repetition of the British national anthem, and when this was followed by The Star Spangled Banner, which was breathlessly listened to, pandemonium broke loose. A number of the choir's songs had to be repeated. An inspiring success, the appearance speaks well for the seven concerts given in England and Scotland, commencing after nine days of rest, at Albert Hall, London, on April 7. The cities visited, as a result of the splendid work of the European manager, Albert Morini, were Leicester, Manchester, Liverpool, Dundee, Glasgow and Edinburgh. Immediately after the second London Albert Hall concert on April 14, the choir crossed to Paris for its concert at the Grand Opera on April 16.

The Dayton U. S. A. Choir in England is the official title of the Westminster Choir in England, where some fourteen

organizations sing under the Westminster title. The English manager therefore dropped the Westminster and substituted U. S. A. Thus more responsibility rests on the shoulders of J. F. Williamson and his valiant troubadours.

A Yearly Award for Advancement of Music

Columbia Plan Similar to Nobel Prize Offering

Frederick N. Sard, of the Columbia Phonograph Company, is a man of active and original mentality. It was he who devised, designed and conducted the Schubert Centenary year with its various celebrations, prize competitions, and so on. He also devised and directed the Beethoven Centennial a year earlier. He has now devised a plan which is called the "Columbia Yearly Award for the Advancement of Music and the International Parliament of Music."

It is not now necessary to repeat or to recall to the readers of the MUSICAL COURIER all that took place during the course of these two centennials or the prize awards connected therewith. Having terminated the centennial years, there was a vast machinery on hand, not only in America but in all of the principal countries of Europe, consisting of organizations and committees of eminent musicians, and it has seemed to the Columbia Company that it would be unfortunate to allow this machinery to fall into disuse. Mr. Sard, therefore, hopes to reorganize the Schubert committees throughout the world into a council for the advancement of music which will function along the lines of a non-legislative parliament, and it has been decided to award prizes analogous to the Nobel prizes, filling the gap in the present series of Nobel prizes which do not include music.

In order to attain this end the Columbia Phonograph Company places before the music world the following constructive plan:

It offers to establish a fund of \$50,000 and will award every year, for a period of ten years, the sum of \$5,000 for the most outstanding service to the cause of music rendered in a given year, beginning with 1929.

In view of the broad scope inherent in the award, it is necessary to submit preliminary limiting definitions:

(a.) The Jury will consider as eligible for the prize a composer who has written a work of outstanding importance and one which in the judgment of the Council will have survival value. There will be no restriction as to the type of composition or form of composition or school of composition. Works in the modern idiom will get the same hearing as works in the classical idiom.

(b.) The Jury will consider as eligible for the prize an outstanding contribution to musical pedagogy through which the teaching of music will reach a higher standard. Naturally such a contribution will have to be of a fundamental nature and not any change or improvement in minor details.

(c.) The Jury will consider as eligible for the prize any research result of outstanding importance, whether of a technical or musicological nature.

(d.) The Jury will consider as eligible for the prize a book of outstanding importance on a musical subject.

(e.) The Jury will consider as eligible for the prize an organization, institution or group which by the performance of neglected works in an organized and systematic manner enriches the scope of musical appreciation.

(f.) The Jury will consider as eligible for the prize any technical discovery or improvement which constitutes an outstanding advance in its field.

(g.) Composers, musicologists, teachers and scientific musicians who are now engaged in original work of major importance, are invited to notify the donor that such work is in progress and also advise when it will be completed, so that due notice may be taken of it by the Jury of Awards. Anybody, anywhere, may propose a candidate for honors, and the award may go to members of either sex regardless of their age, nativity, status, etc.

(h.) In the event that in the opinion of the Jury there has been no outstanding contribution to music during the given year, then the donor of the prize reserves the right to withhold the award for that year and to apply the sum to the total of the prize fund, and in its discretion it may add a year to the term of the plan, or increase the yearly prize in any given year.

The Cleveland Orchestra Drive

At the time that John L. Severance made his gift of one million dollars to the Cleveland Orchestra for the building of the new Cleveland Orchestra Hall, he made the stipulation that the city of Cleveland should furnish an endowment fund for the orchestra to supplement his gift.

The drive, which opened on April 11, continuing for eight days in Cleveland, was for the purpose of raising this permanent endowment fund, and the goal was set at \$2,500,000, with an additional five year term subscription of \$75,000 a year.

Dudley S. Blossom is general chairman of the Cleveland Orchestra campaign, and the other officers are John L. Severance, president; William G. Mather and Newton D. Baker, vice-presidents; A. A. Brewster, treasurer, and Adella Prentiss Hughes, secretary and orchestra manager.

At the time of going to press the MUSICAL COURIER had not yet received the full details of the results of the drive. An accurate account of the event will be published in next week's issue.

Barbizon-Plaza Art Centre Plans Announced

The Park Sixth Avenue Corporation, William H. Silk president, which controls and operates the Barbizon Club Hotel, has announced the plans for a \$10,000,000 forty-story Barbizon-Plaza music-art residence centre to be erected at Sixth avenue and Fifty-eighth street, New York City. The



GIORGIO POLACCO,

conductor of the Chicago Opera Company who sailed for Europe on April 13 on the S.S. Roma. Mr. Polacco, besides taking a little vacation abroad will, it is understood, fill some engagements. In the picture with Mr. Polacco is Edith Mason, his wife and soprano of the Company, and Mr. Johnson, general manager, wishing Mr. Polacco bon voyage. (Cosmo News Photo.)

new building is designed to serve as a complete residence community for artists. It will have sound-proof studios, a concert hall, recital halls and exhibition art galleries. The fortieth floor, which will be enclosed in glass, will contain a gymnasium and other sports equipment. The opening is promised for some time during the coming winter.

News Flashes

Cleveland To Have Music Festival

Cleveland, Ohio, is to have a music festival this year, which will be under the direction of Morris Gabriel Williams. It is to be held in the Public Auditorium there on June 17, 18 and 19.

Chamlee Again Scores in Paris

(Special cable to the Musical Courier)

Paris, April 15.—Chamlee second Paris appearance a triumph in debut at Opera Comique in Manon. Fifteen curtain calls. M. R.

Martinelli in Rome

According to a cable despatch from Rome, Martinelli appeared as Heinrich, the Bell Caster, in a performance of The Sunken Bell at the Teatro Reale on April 11 and scored a great success. The Queen was among those present.

Leonora Cortex in Stockholm

(Special cable to the Musical Courier)

Stockholm, April 16.—Leonora Cortex' first piano recital in Stockholm a sensational success. Great ovation. Innumerable recalls and encores. The press is highly enthusiastic. S.

Gabrilowitsch Achieves Sensational Success in Berlin

(Special cable to the Musical Courier)

Berlin, April 15.—Ossip Gabrilowitsch, who recently appeared here with brilliant success as soloist under Furtwaengler and Bruno Walter, has now demonstrated to Berlin audiences his unusual qualities as orchestral conductor. He led two concerts with Berlin Philharmonic Orchestra on April 10 and 15, and achieved sensational success. The reception accorded him amounted to an ovation. T. H.

News Flashes

Lisa Roma Charms Vancouver

(Special telegram to the Musical Courier)

Vancouver, B. C.—Lisa Roma charmed Vancouver audience in concert with Men's Musical Club on April 16. Recalls numerous. Clarity of tone and rare interpretive genius lent significance to well rendered program. Lisa Roma is a great artist. (Signed) STANLEY BLIGH.

Anne Roselle Engaged for La Scala

Word has been received from Milan that Anne Roselle, dramatic soprano, who has won her way into the hearts of the European public and recently had great success in Vienna, has been engaged for La Scala. Miss Roselle was heard in her first performance at that theatre on April 17 in Turandot, a role which particularly fits Miss Roselle's individual beauty of voice.

Shavitch Acclaimed by Berlin Press

(By special radiogram to the Musical Courier)

Berlin, April 15.—Shavitch, who conducted last half of Berlin Symphony season, gave stupendous performance of Liszt's Faust Symphony at closing concert. Public's enthusiasm rose to stormy ovations. Press, in glowing tributes, acclaims Shavitch as a welcome addition to Berlin's musical elite and expresses satisfaction at his acquisition by Berlin Symphony. A laurel wreath was presented by the orchestra to their new leader. F.

Million Dollar Gift to Musical Foundation

According to an announcement just made public, but which the MUSICAL COURIER has been unable to verify, Mrs. Justine B. Ward, of Dobbs Ferry, N. Y., has given \$1,000,000 to the Dom Mocquereau Schola Cantorum Foundation, of which she is a director. The purpose of the Foundation is to further the teaching of the Gregorian chant and classic polyphony. The Foundation will soon open the School of Liturgical Music of the Catholic University in Washington. In 1918 Mrs. Ward founded the Pius X School of Liturgical Music at the College of the Sacred Heart in New York.

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Weekly Review of the World's Music

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NEW YORK APRIL 20, 1929 No. 2558

From grand opera to the farm, that's news.

L'opera est mort, vive l'opera! On April 23 the Metropolitan will open its box office for new subscribers to the season of 1929-30.

Paris will have Wagner opera by a German company next June, but nevertheless the French Cabinet is keeping up a stiff demand in the matter of war reparations.

There has been discovered in the crowded Bronx a Russian child who plays neither the violin nor the piano. The parents are greatly alarmed over this unusual condition of the youngster.

Aida leads the list of productions at the Metropolitan this season, with eight performances. Strangely enough the lowest number of hearings, one each, were scored by two Wagner works, Rheingold and Parsifal.

This winter the German Grand Opera Company could not make its performances long enough. Next winter it will give single acts from some of the Wagner operas. The Ring will be done in its entirety, however.

Mr. and Mrs. Moth and their children are preparing for their annual summer stay in the pianos closed for the season. Pressed for a statement as to their reasons for the musical sojourn, Mr. Moth, speaking for his family, said in part: "We always felt so well there."

Erno Rapee has made 10,000 appearances as an orchestral conductor. Now some statistician probably will figure how many times he raised and lowered his baton during that period, how many miles he covered walking on and off the platform, and to what degree he taxed his spinal column by acknowledging the applause with bows.

If the idea of soundproof studio buildings, as successfully exemplified in the Sherman Square Studios in West Seventy-third Street, is carried out to a substantial extent, artists and teachers will at last have found havens where they can sing, play and teach without disturbing or being disturbed. The demonstration of the Sherman Square studios last Sunday afternoon was a complete success, and the assembled gathering of city officials, musicians, architects and engineers were loud in their praise of the perfect system of sound insulation that they were shown. Such buildings will fill a long-felt need in large

cities, and there is no reason why the undertaking of the Sherman Square Studios Realty Corporation should not be crowned with great success.

Buenos Aires—lest one forget—has its own brilliant opera season each year, and has heard as many famous stars as New York. Also—lest one forget—Caruso sang and Toscanini conducted, in Buenos Aires, before the American metropolis knew anything about those artists except their names.

Following the five years' regime of Ottavio Scotto, the Municipal Commission of Buenos Aires has appointed D. Faustino da Rosa as director of the Teatro Colon for the coming season, which opens in May. The commission hopes that the short term of one year, which supersedes the former five year term, will spur future directors on to greater efficiency so as to win a renewal of their contract.

When Marion Talley made a successful debut at the Metropolitan at the age of nineteen she broke a record of some sort. Now that she is leaving the Metropolitan and retiring from her profession at the age of twenty-two she is breaking a world's record. If such a thing has ever been done before by a prima donna we are unaware of it. The attraction that is luring Miss Talley away from the opera stage is said to be a farm in Kansas. Well, as the French say, "Chacun a son gout."

Artur Bodanzky finished his connection last Saturday with the Metropolitan Opera House when he led the final matinee, which was Tristan and Isolde. Mr. Bodanzky was an able and artistic leader of German opera there. Whether his successor will equal or improve upon the impression made by the Bodanzky earnestness and authority, remains to be seen. Advance reports mean nothing. The Metropolitan has its own peculiar clientele, atmosphere, subscription arrangement, polyglot repertoire, and system of rehearsal and role allotments.

The head of the National Teachers' Association gives out the opinion that radio is killing jazz. In the meantime, however, jazz is not dying exactly a silent death. Apropos, the London Humorist tells of a new jazz composition which "is said to be so difficult that very few musicians can play it." One is reminded of what Dr. Johnson exclaimed at a musicale (he did not like music) when Boswell remarked to him: "That violinist's selection is very difficult." The good doctor roared in answer: "Difficult, sir? I wish it were impossible."

A prominent woman from an interior city came to New York last week in order to introduce her young protegee, a singer, to the managers of this city. To one of them she poured out an eloquent tirade against the treatment of most young American artists. "You belong to a prominent musical club in your city, do you not?" asked the manager. "I am on the concert committee," was the answer. "Then why don't you give this young singer a chance in your own town?" The manager says that the club woman's reply was indistinct.

The city of Cleveland has been gradually developing into one of the musical centers of the middle west. One of the biggest boosts it has recently had was the gift which John L. Severance made to the Cleveland Orchestra, of one million dollars for the building of a new Cleveland Orchestra Hall. Mr. Severance had a genuine civic spirit back of his stipulation, that Cleveland citizens should supplement his gift with a permanent endowment fund for the orchestra. On April 11 a drive was started to raise \$2,500,000, and though at this time the exact result of the enterprise is not yet known, it is not to be doubted that it has more than exceeded expectations. Cleveland has established itself as an enterprising city, and surely the call for aid in this great cause has been answered whole-heartedly.

GANZ TO CONDUCT IN DENVER

Rudolph Ganz, who has just returned from San Francisco where he acted as guest conductor of the San Francisco Symphony Orchestra, directing three concerts in that city and also the Founders' Day Memorial Concert at Stanford University, has been invited by the Elitch Garden Symphony Association of Denver to conduct the entire symphony season of eight weeks during the summer. He can only accept four weeks in August as his master classes at the Chicago Musical College will keep him busy during July. Ganz conducted the entire Elitch Symphony season last summer, and his success is emphasized by the fact that he was invited to conduct the entire season again this year.

Music In Industry

In his recently published book entitled *Music in Industry*, Kenneth Clark brings to the knowledge of the American public, and no doubt to the great majority of American musicians as well, the fact that there is such a thing as music in industry. This excellent collection of facts is published by the National Bureau for the Advancement of Music, and is a complete compendium of the results of an extended and careful survey. The music-in-industry idea was started along with community singing during the World War, and, following a slight slump immediately after the War, it took on a new growth until it has become an important matter. From the industrial plants investigated, there are recorded a total of 267 bands, 182 orchestras and 176 choruses. In addition to these there are 133 plants where there is community singing and 273 which provide musical instruments for their employees.

All of which is astonishing enough, and one wonders what effect it has on music life as a whole, and particularly upon music lessons and the purchase of concert tickets. If music is to live as an art in America, it must be supported, and the question as to whether the encouragement of music by amateurs is or is not likely to contribute to such support is of paramount importance. It has often been stated, but whether truthfully or not we are unable to say, that communities in which there is much home made music are the least likely to support either the concerts or the music teachers. One would suppose, and it is often urged, that amateur musical endeavor arouses an interest in music of all sorts and creates audiences as well as music students. It may be true. It may also be so that the radio, the moving picture theaters, the mechanical music makers, encourage interest in music, and ultimately drive people to take lessons and cause in them a desire to hear concert artists and orchestras.

The arguments opposed to those outlined above are that man needs but a certain limited amount of music, and if he finds that need satisfied in his amateur endeavors he will certainly not over-supply himself by concert patronage. However, as a result of his amateur music-making he may become a student where otherwise he would not study. This is the other side of the argument and the reader may take his choice. The probability is that the actual facts of the case lie between the two, and that the difference between individuals in ordinary mundane affairs also applies to music. In other words, that while one amateur becomes an enthusiastic "fan" and thinks of music to the exclusion of all else except his business, the other feels that he has enough with his rehearsals, or whatever his amateurism brings to him, and thinks no further about it.

One must be impressed with the idea which seems logical, that the more music there is, the more music will thrive, and that the more music thrives, the more also will musicians thrive. At all events, whether this is true or not true, whether it is logical or illogical, certainly no one who is interested in music and musicians will discourage amateur music whether it be used in industry or elsewhere.

The cry for a long time has been "Give Us Amateurs." Over and over again it has been said that the hope of music in America is the amateur. But if the amateur merely becomes a radio fan who listens free of charge to the best of musical programs provided for him by advertisers of anything from soap to cigarettes, neither music nor musicians are likely to get much of a living out of it.

But perhaps it is just by this means—music in industry, and the amateur—that professionalism will be brought to higher levels of competency and affluence.

Lindsborg, Kans., has a musical record that should cause envy. This year it has held its forty-eighth annual music festival. Not only that, but it has just given its hundred and forty-first Messiah performance. Moreover, it has recently dedicated a new concert hall. And it gave Bach's St. Matthew Passion for the first time in Kansas. For this the credit goes to Bethany College, which is situated in Lindsborg, and among the recitals given during the festival was one by the college faculty. In addition to this, many prominent artists were engaged, and the entire festival was a gala affair. Lindsborg deserves much praise for its achievements.

Variations

By the Editor-in-Chief

Our regular query department having run behind a bit of late owing to press of more important matter, this column will assume for today the responsibility of answering some of the many questions to the *MUSICAL COURIER*:

OCTAVE.—You are right about the music of Fra Gherardo. No, do not send the score here.

EUGENIA L.—The literal translation of Schumann's "Ich grolle nicht" is, "I am not grouchy."

A. AND B.—A wins. "The E flat Nocturne" is by Chopin.

J. K. F.—Yes, the cello sounds like the human voice, but it sounds even more like a cello.

JOHN SMITH.—Not with that name. Change it to Blasijerhastawczsk Tszeczewsyilksterzc, put olive oil on your hair, and buy a fur overcoat.

SOPRANO.—He must be the best vocal teacher in New York, for he says so himself.

HEZEKIAH B., Oatville.—We do not know whether sugar beets will thrive in a small backyard, but should say unhesitatingly that it is a better industry than to be an American symphonic conductor.

SPRITUELLE.—There seems to us no reason why blondes should understand Chopin better than brunettes. Try both on yourself, and see.

READER.—"Parsifal" is not the German for "Percival."

V. DE PACHMANN, London.—Farewell appearances should be made every three years at least, or the public will think you have retired. P. S.—Please do not inclose canceled stamps for reply.

ADMIRER.—The staff of this paper buys its own cigars and has no time to lunch. Why not show your appreciation by ordering twenty subscriptions to *THE MUSICAL COURIER*?

STUDENT.—We are not certain whether green or pink trading stamps will be taken at the box office of the Metropolitan Opera House. You might try, at any rate.

COMPOSER.—Your new modernistic compositions arrived, but we are too busy to try to work out puzzles.

V. O'LYNN, Mt. Vernon.—We are glad to see in your circular that you have played before the crowned heads of Europe. A rapid calculation shows us that you therefore had an audience of a dozen persons or so.

PIANIST.—We cannot publish the picture of your left hand, because your right hand might see it.

MISS J. B. S.—We cannot give you the address of Tschalkowsky, for he is dead. Try both places and make sure.

LIED.—We know of no infallible method for acquiring a trill, and furthermore, are not certain what you would do with it after you had it.

LADDY.—The only way to make your mother stop playing Marcheta is to hide the music.

SUBURBAN.—Yes, there are other Strauss operas beside Rosenkavalier and Egyptian Helena, for we have read about them in the foreign newspapers.

QUARTER NOTE.—(a) It is true that Rosenthal reads a book while practicing the piano. (b) Yes, we think it is difficult. (c) If you find that you cannot read and practice at the same time, give up the practicing.

STUDIO.—We are glad that you "look forward to a busy season." Be careful of your eyes.

T. W., BOONVILLE.—In your regular weekly letter to the *MUSICAL COURIER* you say vaguely: "He played to a large house." Please be more explicit and tell your readers whether there was anybody in the house. Also, do not say "The audience was carried away." It leads to misunderstandings.

PENNE.—We cannot use your musical novelette entitled "The Rich Oboe Player." Try a magazine of fiction.

FELIX MENDELSSOHN, Styx Valley.—What's the use of peeving? Neither you nor your music can come back.

A broad German maxim has it that "One artist is too much for a wife and one wife is not enough for an artist."

It is too a question whether an actual count among the artists of all times would reveal a greater or less proportion of unhappy marriages than is to be found among mere citizens. The day is passing when the artist thinks himself something very far apart from all the rest of the world, and the day is passing, too, when the world allows him to think so. A correct survey of life is not possible from a plane too high or too low. It is the endeavor of the new artist to live

close to life, to live in it. Some musicians and painters and writers have sensitive souls, but so have many wholesale carpet manufacturers, bottlers of vinegar pickles, and even stock brokers. Why this eternal encouraging of the artist in the belief that he lives in a world of his own, different from ours? He is quick enough to seek the pleasures and vices of ordinary men, but he balks at their burdens and obligations. That is a convenient code of ethics, but it is hardly fair on the rest of mankind. The profession rarely makes the man, but some men make for the professions with suspicious alacrity. Luckily that type is rare in America. Our studios are full of earnest, high minded professionals, clean of hand, of mind, and of morals, living the normal married life, quiet, uneventful, and happy, with sane and hardy American women. And usually, when the wife, too, is an artist, the union is but the closer, the companionship the more harmonious. Don't dwell unduly on the "eccentricities" and the "peculiarities" of artists. Stop gaping at them and they will step down from their pedestals and lose themselves quietly in the crowd.

Franz Liszt's small claim to distinction lies in the fact that he was the greatest pianist of his day and one of its greatest composers; that he was a wit, philosopher, courtier, linguist, author (*Life of Chopin*, etc.), scholar, philanthropist, orchestral leader, piano transcriber of operas, Beethoven symphonies, Schubert songs, etc.; that he first introduced the custom of giving piano recitals and of playing therein from memory and from the works of Bach, Beethoven, Chopin, and Schumann; that he developed and made the symphonic poem popular; that he was the faithful friend of Wagner in his darkest days, and the producer of Wagnerian works when they were wanted neither by the public nor by most musicians; that he contributed most of the money that built the Beethoven monument in Bonn; that he was the center of an intellectual court in Weimar which attracted the visits of the finest minds in Europe; that he developed the technic on which is based the whole fabric of modern piano playing; that he encouraged dozens of gifted composers; that the grand piano of today was conceived to suit his playing; that he taught the best young pianists of his later days and charged them nothing; and that—but why go on with this list of minor accomplishments and achievements? Those things were mere trifles, and it is truly a pity that during all his long lifetime poor Liszt did nothing to impress some present day musical observers with the fact that he was a great man.

Apropos, the late Ludwig Barnay, famous German tragedian, published his memoirs, in which are some interesting reminiscences of Liszt and Rubinstein. Of the former, Barnay wrote:

"So much has been said of Franz Liszt, as a man and as an artist, that I can here spare myself the trouble of going into much detail. I had the good fortune, during my Weimar period, to win the friendship of Liszt, and was allowed to associate with him more intimately than were most other mere mortals. He invited me to his Sunday matinees, and often asked me to remain for a social game of whist. And not infrequently he came unannounced to my rooms, and at once on his entrance would say with his fine smile and in his aphoristic fashion—full of unarticulated exclamations by far more eloquent than the set speech of any other man—'Bonjour-hm-hm-ja-vous savez-hm-hm-hm-la porte fermée keine Leute-keine Larven-keine-hm-hm-Gesichter! La divina Virginia—na! ja, hm-hm!'"

"After that Liszt would light one of my long Virginia cigars, place it on the right side of his mouth, chew it slowly and drink an occasional glass of cognac. At such times his geniality and cheerful simplicity were nothing less than enchanting. And sometimes it would happen that we went to the piano and then I sat quite still, my hands folded, in reverent admiration of the indescribable art of this unequalled master."

"The Sunday matinees at Liszt's were highly interesting, because of the many distinguished visitors and because of his playing. Then it was that one could enjoy in him more the great musician than the brilliant virtuoso. He read at sight barely decipherable manuscripts, and often took his place at the piano in performances of quartets or trios."

"I remember one memorable episode. At a certain Liszt matinée there was played a Rubinstein

piano quartet. During the first movement Liszt's valet, Spiridion, came in softly and placed a visiting card on the music rack of the piano. Liszt finished the movement, turned to his associates, and for a long while debated the music and the playing. Then he picked up the visiting card. Suddenly he cried, 'Ah-ah-ah, c'est sublime, ca! Who do you suppose is outside? Rubinstein!' Liszt rushed to the door and admitted his brother pianist who had been listening in the next room to the performance of his own quartet. And then followed a unique scene. Liszt said: 'Eh bien, mon camarade, now that you are here, you must play the piano part yourself, and I will turn the leaves.' Rubinstein took Liszt's place at the piano and played the second and fourth movements, while Liszt was forced to play the third. Thus we had the good fortune to hear the quartet played by the two greatest pianists in the world. The last movement, as played by Rubinstein, was rather noisy, and this gave Liszt an opportunity for one of his irrepressible sarcasms. He leaned over me, winked his eye and whispered: 'Passers-by will think that the garrison band is stationed in my house today.'

"In spite of that joke, however, Liszt loved Rubinstein's art almost boundlessly, and when, some time after, the great Anton played his confrere's arrangement of Schubert's 'Erlkoenig,' Liszt came to me and said, with tears in his eyes: 'Is he not unsurpassable? No one on earth could imitate him. I assure you, Barnay, that he plays the piece better than I do.'

Barnay gives some vivid pen pictures also of Rubinstein:

"To my mind, Rubinstein was the greatest, the purest artist soul I have ever met. There was nothing—absolutely nothing—artificial about him; every thought of the man came from his heart rather than from his head. When he sat at the piano and played, after a few measures he became completely lost in the music and at its close shook himself and started about as though he had just come out of a deep solitary reverie. On that account, too, he was opposed to ovations, all applause, wreaths, and outward demonstrations and decorations of any kind."

"Rubinstein was a marvelous linguist. I have heard him speak Russian in Russia, German in Germany, English in London, and French in Paris. He enjoyed good stories and would shake with laughter at every clever point. I have observed in a general way that most of the instrumental artists are keen appreciators of witty anecdotes, and seem to possess a peculiar faculty for coining them. Perhaps in this manner the martyrs to incessant technical practice seek to infuse a little sunshine into the gray of their hard work. Unlike Liszt, Rubinstein was not a man of bon mots, but on one occasion he let slip a remark that might have come from the lips of a Buelow or a Liszt. I teased Rubinstein to express an opinion about a certain pianist, and after he had many times refused and I persistently returned to the attack he finally blurted out: 'Well, I'll tell you. That fellow X. plays Beethoven sonatas with velocity and Czerny etudes with feeling.'

Barnay tells again and again of Rubinstein's admiration for Liszt, and adds:

"He always had excuses for Liszt's singularities and weaknesses. 'Consider, my friend,' he said to me on one occasion, 'that kings and emperors have lain at this man's feet, and that a whole world has idolized and flattered him. Many things will be explained about Liszt if one never forgets those facts.' Another time I asked Rubinstein's opinion of Carl Goldmark. 'Goldmark,' he said, 'is the only composer who can write real Jewish music!' And this from the man who wrote 'The Maccabees.'

The reminiscences close with the time honored story of the pianist (in this case Rubinstein) who was practicing in his room at a hotel when a neighbor sent a strong request that the noise be stopped. The pianist (who, in the tale invariably is famous) writes "Certainly" on his visiting card and sends it to his neighbor, usually a woman. The climax never fails to have it that she almost faints on reading the great name, and immediately packs her bag and leaves the hotel. That fable was popular even in the good old days when the elder Scarlatti wrote his youngest sonatas.

An old clipping is at hand, telling how vocal pupils, male and female, were taught in the school of Mazzocchi early in the seventeenth century:

In the morning, one hour to sing difficult passages, one hour to study literature, one hour of instruction before a mirror to avoid disagreeable movements of forehead, eyes, mouth. In the after-

noon, a half hour of theory, a half hour to counterpointing a given theme, an hour to putting into practice by composition, the contrapuntal lesson. An hour to literature. The rest of the day to the harpsichord, accompanying oneself, or composing a psalm or canzonetta. Sometimes the pupil sang single tones to an echo near a hill, for the echo served as a looking glass to show tonal imperfections. The pupil was taken to hear all famous singers, and he was obliged to criticize them to his master; and he heard music of all kinds. If he had a cold, he would play over songs at the harpsichord and discuss embellishments with his teacher.

Times have changed. The curriculum of many a twentieth century female vocal pupil studying for opera, is something like this: Breakfast, newspapers, and manicuring in bed. Rise at 11 a. m. Dress, and attend to correspondence. Begin practice at 12m. Sing scales and tones for five minutes, play thirteen jazz pieces on the piano, and sing Vissi d'Arte once, with full voice. Read tabloid and eat bonbons. Luncheon at 1 p. m. Dress, and matinee at 2 p. m. Walk with male friend and go to tea dance. Get home at 6 p. m. Eat bonbons and read evening tabloid. Sing Vissi d'Arte twice. Dress and dine at 7 p. m. At 8 p. m. play Vissi d'Arte on the piano with three fingers. At 8.30 go to moving picture with male friend. Home at 3 a. m. Eat bonbons and read novel in bed. At 4 a. m.—it being too late then for vocal practice—put novel and bonbons under pillow and go to sleep.

After Congress gets through with the Farm Relief situation, it should consider also Relief for Musical Editors who are being asked day and night: "Is Marion Talley really retiring from the stage and what is the true reason?" LEONARD LIEBLING.

PHILHARMONIC-SYMPHONY'S CONCERTS

The Philharmonic-Symphony terminated its season on April 14 with a concert at Carnegie Hall under the direction of Clemens Krauss. There are still two concerts to be given in Newark, and a private concert at Carnegie Hall for the American Academy of Arts and Letters, under the direction of Henry Hadley, on April 24. When these are added to the present list, there will have been a total of 135 concerts this season by the Philharmonic-Symphony Orchestra. Of these, 103 were regular subscription concerts at Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music. There were twenty-eight out-of-town concerts, six in Pittsburgh, five in Philadelphia, three in Washington, three in Baltimore, two in Buffalo, four in Newark and one each in Indianapolis, Dayton, Columbus, Harrisburg and Rochester. The conductors were Mengelberg, Toscanini, Damrosch, Schelling, Gabrilowitsch, Honegger, Krauss, Molinari, Reiner and Lange. Probably the most sensational offering of the season was the first performance of Bloch's America, and probably the worst of the novelties was Atterberg's symphony. Of more than usual interest among the novelties was Emerson Whithorne's Fata Morgana and the tone poems and ballet by Bucharoff.

STAGE BUSINESS

Regarding the performance by the League of Composers of a work by Monteverdi, composed in 1626, the following directions for the performance of the work are interesting and picturesque. They were written by the composer himself.

"When this work is to be performed in the manner of a play, let the actors enter suddenly (after certain madrigals have been sung without gesticulation) from that part of the room wherein the music is being played—Clorinda on foot, armored, and pursued by Tancredi, also armored, riding a puppet charger—and let the Narrator then begin to sing. Let them make the movements and gestures which the text calls for, and nothing more nor less, observing diligently their tempi, strokes and steps; and the instrumentalists their excited or soothing sounds, and the Narrator his words pronounced in time with the rest, so that the three elements may combine into a single representation. Let Clorinda speak when her cue comes, the other two keeping silence; the same with Tancredi. The instruments—soprano, alto, tenor and bass viols, and a contrabass viola de gamba played with a clavicebalo—must assist the expression of the passions described in the words. The Narrator's voice must be clear and firm and his diction good, and he must not sing from too near the instruments, lest his words become difficult to understand. Let him avoid trills and such vocal ornaments, save only the passage commencing 'Notte.'"

METROPOLITAN STATISTICS

The statistical list of works given at the Metropolitan Opera House during the season just closed contains no astonishing data. Wagner leads not only in the number of operas given but also in the number of performances. There were nine Wagner operas, including the entire list beginning with Lohengrin, and of these works there were thirty performances. Puccini follows with six operas, having twenty-nine performances. Verdi had five operas, with twenty-six performances. Gounod had two operas with seven performances and Strauss two operas with seven performances. The other composers were represented by one opera each, as follows: Seven performances—Jonny Spielt Auf (Krenek), Cavalleria Rustiana (Mascagni); six performances—Pagliacci (Leoncavallo), five performances—La Campana Sommersa (Respighi), Gioconda (Ponchielli), Norma (Bellini), Manon (Massenet), Carmen (Bizet), Haensel und Gretel (Humperdinck); four performances—Fra Gherardo (Pizzetti); three performances—Lucia di Lammermoor (Donizetti), Andrea Chenier (Giordano), L'Africana (Meyerbeer), La Juive (Halevy), Tales of Hoffmann (Offenbach), Der Freischütz (Weber), The King's Henchman (Taylor); two performances—Il Barbiere di Siviglia (Rossini), Marta (Flotow), Boris Godunoff (Moussorgsky), L'Amore dei tre Re (Montemezzi), Pelleas et Melisande (Debussy), Mignon (Thomas). The total number of different operas was forty-seven, and the total number of performances 177.

In Brooklyn there were twelve performances; in Philadelphia, twenty-three performances; in Baltimore, four performances; in Washington, three performances; in Atlanta, seven performances; in Cleveland, eight performances; in Rochester, two performances. The total number of performances given by the company during the season was 260, including twenty-four Sunday night concerts, and during this entire season Aida holds the records with twelve performances. As a matter of interest it may be added that the only American opera staged was The King's Henchman, which was given only in New York and Philadelphia.

KNAPPERTSBUSCH'S RESIGNATION

With regard to the item which appeared recently in this place about Hans Knappertsbusch's resignation as general director of the State Opera in Munich, it appears that the Berlin Zeitung am Mittag from which the information was culled was mistaken. The true story is that Knappertsbusch was incensed at criticism that he received as conductor of the Musikalische Akademie (concert performances given by the opera orchestra) by a critic on a certain Munich daily. He thereupon resigned his position as conductor of the Musikalische Akademie, but not his position as general music director of the opera. Knappertsbusch afterwards let himself be persuaded to resume his position as conductor of the Akademie as a result of the newspaper in question having published an article stating that they would no longer publish criticisms of the concerts.

This is one of the strangest conflicts between critic and artist that has come to light for some time, and music lovers should be thankful that Mr. Knappertsbusch had the courage to resign his position as a protest. There are certain critics whose attitude toward artists and conductors is, to use an extremely mild term, scandalous. If the artists were to band together and refuse to appear on the platform unless these critics were banned from the halls, they would be fully justified, just as Knappertsbusch was fully justified in enforcing the absence of the Munich critic. There is a limit beyond which it is improper to go, and beyond which no gentleman would go, even though he be a newspaper critic.

GIGLI

Among those who will shortly terminate their seasons of opera and concert in America is the fortunate Gigli, whose popularity began here immediately after his first arrival several years ago at a high plane and has persistently and unfailingly increased year by year ever since. Whether it be at the Metropolitan Opera in New York, or on tour with the Metropolitan Opera Company, or in concerts either in New York or elsewhere, Gigli is always welcome. Wherever he goes and whenever he appears he crowds the houses. It is recorded that at a benefit at the Century Theater last year he took in \$23,000, and this is but one of the many large "gates" that his supremely great art has attracted. He has a magnificent and palatial home overlooking the Adriatic, and there he enjoys whatever moments of leisure he can claim from the numerous demands that are made upon his time in North and South America and in

Europe. He is a sportsman and seeks game in his private preserves in Italy. He has been the recipient of many honors, among them that of having his portrait painted by the famous Antonio Mancini. Gigli seems to have been selected by the gods for an unusually lavish display of their gifts, but though he has received much, he has also given much, and the world would be the loser in artistic pleasure and spiritual solace if the art of Gigli were denied it.

THE COLUMBIA AWARDS

The offer of the Columbia Phonograph Company to establish a music prize analogous to the Nobel Prize is of the highest importance. It is sincerely to be hoped that this may be found practical, and that the various international committees may be established for the carrying out of the plan. It appears from the Columbia Phonograph Company's announcement that the prize will be given each year for some notable achievement during the year. This plan possibly has its advantages, but would it not seem advisable to begin the prize giving by awarding prizes for achievement in the recent past? There is a good deal of achievement, especially along scientific lines, that is entirely overlooked, simply because there is no organization or association to aid the progress of its recognition. Music is singularly lacking in such an organization. The theorist who evolves, for instance, a new plan of harmony or some other branch of practical music is unlikely to receive any recognition whatever anywhere, at least for many, many years after the work is done, and even then the possibility exists that such work may disappear, simply because teachers of music cling to traditional elementary methods.

The question of what the Columbia Phonograph Company will recognize as "achievement" is one of considerable importance. It has been unfortunate that our academic institutions in America have apparently recognized almost exclusively musical composition or performance as achievement worthy of the honor of a degree. Our honorary doctors of music are conductors, composers and virtuosi.

The late O. G. Sonneck was vigorously opposed to the practice of giving degrees for attainment of this sort. It was his belief that the honor of such a degree should be strictly reserved for achievement in individual investigation. No one could have been better qualified to judge.

Such questions are liable to come into consideration, and one will watch with interest the outcome of the Columbia committees' activities.

A VARNISHED TALE

Cremona varnish is a tantalizing will-o'-the-wisp which flits across the distant vistas of the violinist from time to time, only to vanish when approached. A few months ago news came from Italy which ought to have set all the fiddle world ablaze with consternation. The varnish of Stradivarius had (again) at last been found. Consequently, all the priceless instruments in the collections of musical antiquarians and in the hands of concert artists were to begin to decline in value forthwith. A manuscript had been found in a family Bible, where varnish receipts are not preserved, as a general rule. This manuscript was said to be in the hand writing of Stradivarius, and it purported to give the ingredients and quantities of the glossy mixture the Cremona masters brushed over their violins before they sent them into the world to make music.

Luc Gallicanne, the Parisian violin maker, who has spent the greater part of his life in discovering and making what he believes to be the genuine varnish, immediately went to Italy and examined the MS., which he says is not in the handwriting of Stradivarius. He maintains, moreover, that the varnish therein described has nothing in common with the true.

This news will greatly relieve the nervous anxiety of violin dealers, who must have suffered cruelly for fear that the new discovery would make the violins of the old masters drop in price.

LOS ANGELES CAPTURES RODZINSKI

The brief announcement appearing in last week's issue that Artur Rodzinski is to conduct the Los Angeles Philharmonic next season has been confirmed. Georg Schueevoigt has resigned, and his plans for the next season are as yet not announced. His successor is well known in the East, having been connected with the Philadelphia Orchestra and the Curtis Institute. He has also conducted some concerts of modern music, and has proved himself to be a skilled, capable and gifted conductor. California's gain is a loss to the East.

A Visit to the Virgil Piano School

It was a dreary, rainy day, and my mood was entirely in accord with the weather, when I set out for the Virgil Piano School on West Seventy-second Street, New York. Even the prospect of viewing the inner workings of one of the well known schools of technic did not seem attractive. However, I finally arrived, stated the purpose of my visit, and so was ushered into one of the practise rooms. Mrs. A. M. Virgil greeted me with a low spoken word of welcome, a bit shyly but evidently cordial.

I had heard a good deal about the Virgil School and its directress, but I was completely surprised by the difference between my impressions and the actualities. Imagine a rather large, homey room, not sumptuously furnished but fairly exuding a sense of individuality and comfort. A few portraits on the wall, a mantle holding treasured photos of grateful pupils, a large comfortable looking divan, busts of Wagner and Beethoven facing each other in the friendly alcove of a bay window, three models of the Tekniklavier and a Baldwin grand, a large music cabinet, were the chief articles of furnishing.

In such an atmosphere even the weather had no power to dampen one's good spirits. Comfortably ensconced in a wicker chair I watched Mrs. Virgil moving about making final arrangements for the little demonstration she was about to stage. My earlier impression of a quiet voiced and rather shy person deepened, and I confess that I was a bit surprised to find her so young looking. There was a curiously electric air about her. She walked lightly and quickly, her hands were restless, and swift.

"Isn't this a restful room," I said, "I can't imagine any pupil feeling as though it were a school room."

Mrs. Virgil smiled. "That is exactly the way we want them to feel. You see, it is quite necessary that they feel at ease, otherwise half the value of the lesson is wasted. We want them to feel at home, and to be confident of themselves. As a matter of fact, this is one of the principles that guide us in our teaching. We grade our pupils according to their technic, and set their lessons accordingly. We never, for example, try to make them play in a faster tempo than they are able to manage. Otherwise they stumble, and make mistakes, and so get very little real good from the exercise."

"Now, Mrs. Virgil," I said, "I want you to tell me all about the Tekniklavier. I know something of it, but I am sure that you can tell me many things that I do not know."

"In the first place," replied Mrs. Virgil, "I want to correct an impression that you may have received. It is said that the Virgil system is based on the Tek. That is not so. We use the Tek, as we call it in the studio, to work out certain principles which we have evolved. Other schools use the Tek, also, but that does not mean they use the Virgil system. Of course, we feel that, knowing all that the Tek is capable of, we perhaps use it to better advantage than any other school."

Then, her shyness disappearing, she exclaimed enthusiastically: "Here is something we are really proud of. This Tek, you see, has exactly the shape of a baby grand. We built it ourselves and we use as fine materials, and as much care in construction, as in the building of the finest of pianos. It has a complete piano action with the additional

advantage that by means of a lever we are able to regulate the weight of touch from two ounces to twenty ounces. Of course this is a much wider range than is to be found in pianos, but it serves two very valuable purposes. First of all, the varying stiffness of action our pupils may afterwards discover in pianos presents no difficulties, for they have a complete training in touch. Secondly, by increasing the pressure we are able to build up finger strength where needed.

"There are other important, and we believe unique, qualities about the Tek. We can adjust the instrument so that the keys impact absolutely silently, or we can have the keys click. Please note that it requires a real finger blow to secure the click. Then note that on release there is an up-click of the key. This is especially important, because there are many good pianists who do not understand the principle of the complete release. If the key is not entirely released, it means a certain blurring where it is not intended, and there is also an important time element because the finger holding down a key ever so slightly must be lifted before it can strike another note."

"Do these same principles apply to the portable Tek, Mrs. Virgil."

"Why of course. Incidentally our portable model is a really wonderful piece of work. It is finely constructed and fits, as you see, into a small case about the size of a small dress suit case. These four octave sets are used by some of the greatest artists while travelling. We also have the smaller two-octave size, which is also valuable for finger technic. I have a wonderful collection of letters from artists telling me how valuable they found these practise keyboards."

"Why don't you use the testimonials of these artists in advertising the Tekniklavier? I should think they would be glad to give permission."

"No," said Mrs. Virgil with a glint of humor in her eye. "Artists usually don't like to be reminded of their hours of practise, and especially they dislike letting the public in on the secret. It seems to destroy the illusion the public has of them as supermen. Many of the big artists of today carry the portable Tek with them on their travels, but you may be sure that it doesn't form a conspicuous part of their luggage."

"Is it true, Mrs. Virgil, that de Pachmann was once a pupil of yours?"

"Yes," she nodded, "it is perfectly true. There is a very interesting story connected with it too. Some years ago de Pachmann, while staying a few days in New York, happened to hear a young girl of twelve practising scales. He was astonished at the extreme rapidity and accuracy with which she executed them. He inquired as to her teacher, and when he found out that she was studying at the Virgil School, he said that as soon as he had finished his concert tour he would investigate the school that could produce such remarkable results. He was as good as his word, and a few months later, upon returning to New York, he came to the school, and actually spent a few weeks here, practising on the Tek, and following the Virgil system. Many times since then he has acknowledged that much of his velocity and

cleanness of touch was gained through diligent practise on the Tek."

Turning to more personal topics, I asked Mrs. Virgil if she actually taught, or if she acted merely as directress of the school. "Why of course I teach," she exclaimed, and then went on to a description of her extremely active and varied life. In addition to the business management of the institution, Mrs. Virgil is also salesmanager and factory director for the Tekniklavier, teacher in all grades of the Virgil system, composer, concert director for her advanced pupils, and an advisory head of a number of similar institutions which are outgrowths of the home school. In her spare moments she has found time to compile many useful books on technic, such as pedal control, etc.

The Colon Season

Word reaches the MUSICAL COURIER from Buenos Aires regarding the 1929 lyric season at the Colon (Faustino Da Rosa, lessee). The artist roster is as follows: general director, Otto Klemperer; conductors, Klemperer, Ernesto Ansermet, Alfredo Padovani, Franco Capuana, Aquiles Lletti and Constantino Gaito; sopranos, Rosa Raisa, Gilda Dallarizza, Bidu Sayo, Marthe Nespolous, Bruna Rasa, Selma Segall, Lina Romelli, Zoraide Corucci and Luisa Vanelli; mezzo-sopranos, Rosette Anday, Ebe Stignani and Mercedes Trilla; tenors, Beniamino Gigli, George Thill, Isidoro Fragoaga, Dino Bergioli, Ettore Parmegiani, Vincente Sapere, Luis Nardi and Nello Palai; baritones, Apollo Granforte, Giacomo Rimini, Armando Crabbe, Ernesto Dodesi and Gino Vanelli; basses, Marcel Journet, Tancredi Passero, Giorgio Lancscoy and Carlo Walter; dancers, Camille Bois, Serge Peretti, A. Leontiff, Sedemy Pfundmar and Katherine Galantha.

Novelties to be given are: The Sunken Bell, Respighi; Il Re, Giordano; Goyescas, Granados; Kovantchina, Mousorgsky.

Revolutions are: Oberon, Weber; Marouf, Rahoud; Chopin, Orefice; Dolores, Breton.

The general repertoire includes: Gotterdammerung, Lohengrin and Meistersinger, Wagner; Rosenkavalier, Strauss; The Damnation of Faust, Berlioz; Thais and Manon, Massenet; Turandot, Butterfly, Boheme and Tosca, Puccini; Carmen, Bizet; Cavalleria and Iris, Mascagni; Gioconda, Ponchielli; Natale Rosso, E. Fracassi; Andrea Chenier and Fedora, Giordano; Norma and Sonnambula, Bellini; Elisir d'Amore and Favorita, Rossini.



WERNER JOSTEN, who is responsible for the revival of Monteverdi's opera, *El Combattimento di Tancredi e di Clorinda*.

League of Composers to Stage Operas

by Stravinsky and Monteverdi

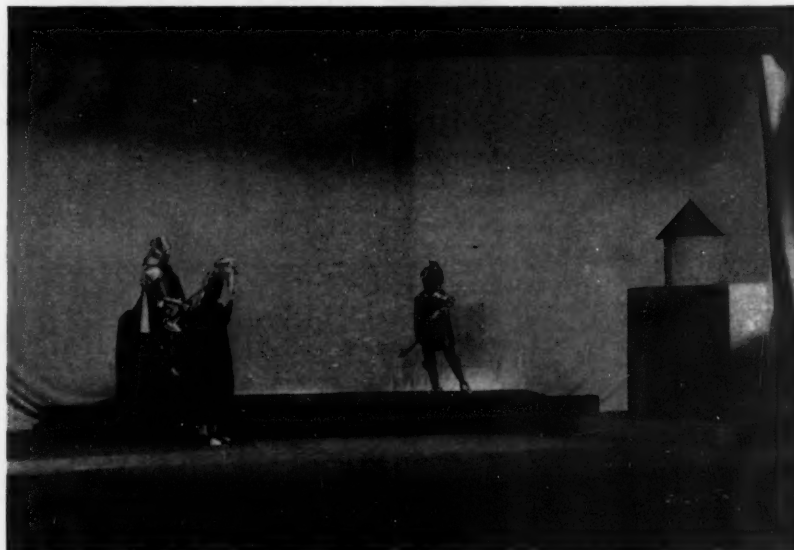
The League of Composers announces a concert to be given at the Metropolitan Opera House on April 25, for the benefit of the National Music League. The program will consist of Stravinsky's *Les Noces* and Monteverdi's, *The Combat of Tancred and Clorinda*.

Les Noces, which is staged for the first time in America is to be conducted by Leopold Stokowski. The scenic settings are by Sergei Soudeikine and the stage director is Victor Andoga. Elizaveta Anderson-Ivanzoff is to have charge of the choreography.

Les Noces has no orchestra, but is accompanied by a chorus of four soloists, four voices, and a group of percussion instruments. The singers are Nina Koshetz, Gabriel Leonoff, Sophie Braslau and Moshe Rudinow, and the pianists, Marc Blitzstein, Aaron Copland, Louis Gruenberg and Frederick Jacobi. The stage action is carried out by dancers and pantomimists. The dancers are: Valentina Koshuba, Julietta Mendez, Rina Nikova, Emily Floyd, Rose Marshall,

Harold Hirsch, Jacques Cartier, Don Oscar Becque and Georges Volodin. Joseph Yasser is the director of the chorus.

Altogether of another character is the work which will precede *Les Noces*. This is the *Combat of Tancred and Clorinda* (El Combattimento di Tancredi e di Clorinda) by Monteverdi, which was written in 1626 and performed at that time in the house of an Italian noble, but never revived until last year when Werner Josten brought it to life. It will be conducted by Mr. Josten, who has won no small fame by his revivals of ancient works of this sort at Smith College, Northampton, Mass., where he is director of music. The artists in this work will be: Jeanne Palmer-Soudeikine, Charles Kullman, Edith Burnett, Samuel A. Eliot, Jr., and Marie Millette. A chamber orchestra selected from the Philharmonic-Symphony Society will play the score. Lizbeth Loughton is the stage director and Margaret Linley the scenic director.



A SCENE FROM THE MONTEVERDI OPERA, *El Combattimento di Tancredi e di Clorinda*, to be given by the League of Composers at the Metropolitan Opera House on April 25.



Music on the Air

ON TURNING THE DIAL

APRIL 8 to 13—With the exception of the week-end, the radio entertainment seemed noticeably devoid of high-lights, and we feel that this is the state into which radio will eventually fall and remain, because there is such a thing as exhausting the source of novel entertainment. The unfortunate part about radio is the long hours of entertainment it has to fill; we know the circumstances which govern this, but it does not alter the fact that with the public's craving for the "novel," some day there will be no more novel musical attractions to present. Artists of real and noteworthy attention are not made in a day, and for this reason it is well that program builders try to concentrate their efforts on making those artists, whom they choose as their performers, a drawing card by building around them programs of intrinsic worth.

This said we progress to the program of Firestone, which weekly presents the intriguing Vaughn de Leath and Franklin Bauer. Miss de Leath has signed an exclusive contract with this concern and it is indeed to its advantage because this artist is a great favorite with the public. Followed by the Gypsies and General Motors' regularly good hours, we came to the performance of L'Elisir D'Amore, and it was late. Here is music which is always grateful and which was especially well handled by the soprano, Zielinska.

Tuesday found the usual, regular hours on Eveready, Old Gold; Wednesday brought the interesting Palmolive hour, wherein Frank Munn did his admirable share, and Thursday offered Lambert Murphy, another tenor who has done real artistic radio work. On the Sonora hour there is a young contralto, Gertrude Oelheim, who is often featured and who has not only a good voice but the ability to keep herself before the public in an interesting way. We imagine her as a girl of great vivaciousness and a wealth of emotional power, and we hope we are not wrong because these impressions please us. Unfortunately, however, there are times when this artist's singing is marred by the faulty control of WABC, which was the occasion this week.

Not for a long time have we mentioned the regular orchestral concerts on Saturday, which Frank Damrosch is conducting, but they go on regularly and instructively as ever, with the genial conductor always fitting in some appropriate little chat about the works presented.

Then on Sunday came a beautiful rendition of the New World Symphony, by the Roxy orchestra. Mr. Rapee did a fine bit of conducting, especially poignant in the first memorable movement. There was also included in the program MacDowell's Woodland Sketches, which Roxy, himself, conducted. And this versatile creature, Roxy, promises to put on his stage a dramatization of these sketches as well as one of Scheherazade.

With the Baldwin hour, Walter Gieseking gave his promised program of requests chosen from the classics. This was a generous gesture of this brilliant, pianist and

we have no doubt that many persons were happy to hear their favorites interpreted with the originality which is Mr. Gieseking's.

On the Atwater Kent hour, Tito Schipa made his first appearance on the radio. Mr. Schipa has long withstood the call, and when he finally did sing he sang very beautifully indeed. He opened with that epic of lyric music, the aria from L'Elisir D'Amore, in which he has the opportunity to display all the qualities for which he is famed. He then added several numbers in Spanish, among them his own, finally closed with Sole Mio.

Over WABC each Sunday, Kolster it is who also puts on an hour wherein artists of fame are presented. This time Anna Case and Rudolph Ganz were listed, and both artists performed with a certain elan of spirit which made their performance quite stirring.

MARGHERITA TIRINDELLI.

Recent Publications

(A. D. Weinthrop & Company, Chicago.)

Piano Scales, Arpeggios, Broken Chords, Double Thirds, etc., by I. L. Buchhalter, M.A., B. Mu.—These scales are arranged in a compact and regular sequence. They start with C major, the two hands an octave apart, and run up and back two octaves, at first in parallel motion, then starting on a unison note in contrary motion, then in thirds or tenths and then in sixths. The same arrangement follows for the other keys. The minor scales are then written out in the same manner, with the original plan of using harmonic minor alone, the melodic minor alone, and then the two combined which results in some very interesting effects. The Hungarian minor is also used, with a sharp fifth and seventh.

Chromatic scales follow, the simple scales, in octaves, being given with three fingerings and the scales then in contrary motion, starting on the key note and on the major third above the key note. The next section of the work is devoted to broken chords, the order of chords being C major, A minor, G major, E minor, etc., through all of the keys. There are then arpeggios of common chords and their inversions, the chords each time starting first on the root, then on the third, then on the fifth, and the order of the keys being major, relative minor, and progressing with the addition of one sharp at each change of key. Next comes a series of arpeggios of dominant seventh chords starting on the root of the third, the fifth and the seventh in each key. Then there are arpeggios of diminished seventh chords. After this the matter of double thirds and double sevenths is taken up, first the thirds, major and minor, through two octaves and all the keys, and the sixths through two octaves, major and minor, through all the keys. Then there are legato octave scales through all the keys, and, finally, chromatic scales in thirds, fourth, diminished sevenths, sixths and octaves, with a bewildering array of optional fingerings.

If there is any more to be said on the subject of scales than is found in Mr. Buchhalter's book, this reviewer is not aware of it.

(G. Schirmer, New York)

Walk the Plank, a Pirate Squall, by Gladys Rich.—A foreword says that this short, dramatic sketch was originally written for an (sic) University Athletic Rally during the football season and has been used for similar occasions numerous times as well as in girl camp work in which last it has been introduced by a number of camp music counsellors. As the characters are all men, the girls must have a lovely time costuming themselves and imitating the voices of the ferocious, bearded pirates. The whole thing is, of course, just foolishness, but good fun.

Schneevoigt Welcomed Home

LOS ANGELES, CAL.—There was no doubt as to the warm welcome which Georg Schneevoigt received on his return to conduct the Los Angeles Symphony after an Eastern trip. Demonstrative plaudits greeted him as he entered the stage, and applause after the Brahms violin concerto was directed in no small degree to him, whose management of the orchestra served admirably to enhance Albert Spalding's excellent solo playing.

As a gallant host Mr. Schneevoigt left the opening number to Henry Eichheim, Santa Barbara composer, whose work, Burma, he let the composer conduct. Only when conducting the Sibelius Symphony did Mr. Schneevoigt assume the sole position with the orchestra. Sibelius is a "specialty" of this conductor for more reasons than sovereign musicianship and art of the baton. As a son of that country and an intimate friend of the composer, he is closely akin to the sentiments therein expressed. Mr. Schneevoigt again gave an overpowering interpretation of this E minor symphony. He knows the passion, sorrow and heroism which vibrate there, as well as the grim humor in which rhythm and phrasing are so important. It is the spirit of a strong race which Schneevoigt evokes from the pages of Sibelius, and it was an evocation strong enough to carry the listener to a great height of inner experience and beauty.

B. S.

Peabody Teacher Engaged for Chautauqua Orchestra

After the February concert of the Baltimore Symphony Orchestra Albert Stoessel, who was guest conductor at the time, engaged Bart Wirtz, solo cellist of the orchestra, as first cellist of the Chautauqua Orchestra this summer and as a member of the Chautauqua String Quartet. Mr. Wirtz also is active as teacher of cello at the Peabody Conservatory of Music in Baltimore, and is a member of the Peabody String Quartet. His work at Chautauqua will begin on July 8 and continue for six weeks, after which he will return to the Peabody for the fall term.

Hilda Gelling Entertains for Elizabeth Jennings

Hilda Grace Gelling, vocal teacher, gave a bridge on April 6 at her New York studios in honor of one of her pupils, Elizabeth Schofield Jennings. Miss Jennings is to be married on April 27 to Walter Cole Smith, Jr., and as she is to live in Boston this bridge was arranged as a fare-

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well. The young soprano is very popular with her fellow-artists at the Gelling studios and was presented with several attractive as well as useful gifts. At the conclusion of the bridge she gave pleasure to the guests by singing three diversified songs, accompanied by Alice Taylor. Miss Jennings made her New York debut in recital this winter.

A Glimpse of the Real Graveure

Louis Graveure, who astonished the musical world last year by transforming himself from a bearded baritone into a smooth-checked and brilliant tenor, recently sailed to fulfill a four months' engagement at the Berlin Municipal Opera, under the direction of Bruno Walter.

During a few moments' chat with him in the lobby of his hotel before he sailed, Mr. Graveure commented frankly on the results of his change in appearance. Although he presented the same courtly, dignified manner which has always distinguished him, there was soon evident a marked difference—a humorous twinkle in the eye, and such qualities as are apparent when he sings Father Was a Thrifty Man, or Tommy-Lad, or Sylvia,—qualities that mark the personality of the man himself, but which were partially hidden by the beard.

When asked to admit whether he liked the effect of being without a beard, Mr. Graveure said frankly: "Yes and no. On the golf course I admit it is more comfortable. Oh, decidedly! A bearded man in sports is considered an old veteran and gets no credit for his prowess! But in my master classes I think the beard carried a sterner conviction."

As for association with people in daily intercourse, Mr. Graveure declared emphatically that he did not enjoy being like others. Although he loathes being conspicuous at any time, he admitted that he also resents familiarity, which his beard saved him from a great deal. Just then a breezy individual happened along, grasped Graveure by the hand, wished him Bon Voyage and success, and, giving him a resounding whack on the back, went on his way. "That's what I mean," said Graveure. "I like his cordiality, but I don't like being slapped on the back."

The same poise and dignity that Mr. Graveure possesses off-stage also mark his appearance on the platform. When questioned about this, he confessed that he has never known what it was to be nervous or excited before an appearance, declaring, "it is only in the moment of singing that a flood of emotional energy takes hold of me." He then added, "I do not, however, consider myself as a singer or as a musician. I am, always was, and want to be, a poet. Why should one consider emotion as merely an exotic, sensual, noisy, explosive, or weeping, wailing experience of our beings? A great poet expresses the deep torments or tender agitations of his soul in form and rhythm and in controlled beauty of poetic accent. That is what I mean by 'emotional'; it is how I feel emotion, and is the only way I care to sing it." And looking back upon his many concerts, may he never change!

While at the Berlin Municipal Opera, Mr. Graveure will sing the leading tenor roles in Faust, Carmen, Pagliacci, Tosca, Boheme and Aida. He will return to America in July, and next fall will make an extensive concert tour under the management of George Engles.

Leoni Takes Leading Role at Short Notice

Eva Leoni once more showed her versatility when on April 7 she appeared in a little down-town theater in New York taking at short notice the leading soprano part in the operetta Madama di Tebe. The director of this Italian company which gave the performance called upon Miss Leoni the preceding Friday and told her of the predicament he was in owing to the illness of his leading soprano. Miss Leoni generously took the only course open to her and appeared as guest artist. Her finished acting won the admiration of the popular Italian audience and her brilliant high D's stopped the show. Due to the great success which she scored Miss Leoni was prevailed upon to accept a few more guest performances with the same company at the Majestic Theater in Brooklyn. The operettas in which she will appear are The Court of Luxembourg, Eva and The Merry Widow, the three masterpieces of Franz Lehar.

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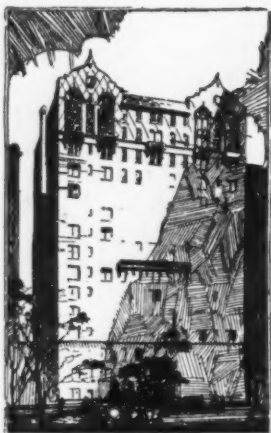
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Hilda Burke Reengaged for Chicago Opera

Hilda Burke's outstanding success at her debut with the Chicago Civic Opera Company last fall was repeated at her every appearance since that time, and now she has been reengaged by this company for next season.

Miss Burke recently returned from tour with the Chicago company. The press reports from Minneapolis following her portrayal there of the role of Micaela in Carmen are examples of the praise she reaped everywhere. The Star said: "Hilda Burke made an unusually appealing Micaela, and her soprano voice was a revelation. Her aria in the



HILDA BURKE

third act came close to being the high vocal mark of the opera. Her tone was warm and sympathetic in feeling, her high notes were pronounced with limpid, unforced beauty, and her interpretation as a whole so intimately in character that she had the audience at her feet at the conclusion of her song." The Evening Tribune noted that Miss Burke sang the part of Micaela beautifully, adding, "There is a sob in her voice that gives the exact clue to the character of this lovable peasant girl. Miss Burke can act, too; make no mistake about that. I imagine she is on the threshold of a distinguished operatic career, unless something unforeseen occurs. She has a splendid voice, full and ringing, and she uses it with discrimination. A most promising young artist, who has already advanced a considerable distance on her way upward."

Leonard Liebbling for Chicago Musical College Summer School

The Chicago Musical College announces the engagement of Leonard Liebbling as one of its guest faculty for the summer master school of 1929. Mr. Liebbling, who is Editor-in-chief of the MUSICAL COURIER, music editor and critic of the New York American and Universal News Service, is a musical figure known throughout the musical world. A concert pianist of high attainment, and a composer as well, Mr. Liebbling is today regarded one of the foremost writers on tonal topics.

He studied piano with Leopold Godowsky and the late Franz Kullak, and he studied composition and conducting at the Berlin Royal High School of Music. He has had wide experience as a teacher, concert pianist, conductor and lecturer, and is noted for his clear, concise and interesting method of presenting his musical material.

Mr. Liebbling will hold at the Chicago Musical College classes in music criticism and musical literature, between June 24 and August 3.

In the musical literature course Mr. Liebbling will help students how to become critics and how to bear themselves in relation to criticism if they intend to become public performers. The course will embrace a review of what is essential in shaping a critical career; journalistic and musical style; study of the achievements of current performers; survey of writers and books affiliated with musical criticism. There will be opportunity for practical experience in connection with the regular concerts and recitals of the College.

In the musical literature course Mr. Liebbling will help teachers and concert performers in developing their knowledge of the complete repertory for concert and pedagogic purposes, critical survey and review of musical compositions—vocal, instrumental, choral and orchestral—will form part of the curriculum.

La Forge-Berumen Studio Notes

Frank La Forge, eminent composer-pianist, appeared at the last of the Morning Musicales at the Waldorf-Astoria, New York, as accompanist for Mme. Schumann-Heink, Frances Alda, Lucrezia Bori and Lawrence Tibbett. He played entirely from memory and in his usual artistic style.

Mme. Schumann-Heink was heard in recital at the Richmond Hill High School, Richmond Hill, L. I., assisted by Mr. La Forge, Ernesto Berumen, pianist, and Harrington van Hoesen, baritone. Needless to say, Mme. Schumann-Heink was her own gracious and charming self, thoroughly pleasing the audience. Mr. Berumen rendered two groups with taste and excellent technic, including two compositions by Mr. La Forge, one, the Valse de Concert, being dedicated to Mr. Berumen. Mr. van Hoesen's fine, rich voice was used with intelligence in two groups of miscellaneous songs, and his interpretations were artistic. All of the artists were enthusiastically applauded by an appreciative and capacity audience.

Mr. van Hoesen, who made a successful New York debut in February, duplicated this success at Jordan Hall, Boston, on April 2, at which time he was assisted at the piano by Mr. La Forge, his teacher.

Myrna Sharlow Remains Here

The summer engagements of Myrna Sharlow will keep her in America this year. Her work with the San Carlo Opera at Naples, then at the Royal Opera, Covent Garden, London, the Boston Opera, and then with the Chicago Civic Opera have given her a position of authority as a musician and her services are in much demand.

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Artists Everywhere

Paul Althouse will make a special trip to the Pacific Coast this summer to sing two performances at the Hollywood Bowl, besides filling various engagements en route, one of which will be at Pacific Palisades, Cal., on July 31. The exact dates of Althouse's appearances at the Bowl are July 26 and August 2. On the former day he will sing "great moments" from Carmen; on the latter, excerpts from Die Walküre.

Martha Attwood, Metropolitan Opera soprano, is keeping very busy, as evidenced by her schedule during one week recently, when she sang at a reception given at the Marguery Apartment in New York, of Millie Hambur, was guest of honor at the Verdi Club, was heard at the huge gathering at Madison Square Garden for the benefit of Israel Orphanage, and was guest of honor at a small dinner at the Hotel Plaza, given by Lady Armstrong for Sir Gilbert Parker.

"Katherine Bacon Scores Again" was the headline in the New York Telegraph, in reference to her recent piano recital; "The large audience was engrossed by her with her brilliant playing....To hear her is an experience in one's life, for he's is a performance of rarity. There is perfection in everything...it is impossible to remain unmoved by this artist's eloquence; her extraordinary technic, absolute sureness, vision and versatility are all to be marvelled at."

Arthur Baecht's pupils' recital, De Witt Clinton High School, New York, March 10, was very successful and this teacher received many compliments on the improvement of his pupils. Edwin Howard and Leon Hirsch showed fine tone, and Nettie Baroff (age ten) was especially liked. Peter Felak made a splendid first appearance, Harold Yocum played so well that he was twice recalled, and Paul Israel earned three recalls. Mrs. William Chamberlain played a Vitali Chaconne very well, and Bach's second concerto for two violins was delightfully given by Harold Yocum and Paul Israel, with Reginald Greet at the piano. Others who appeared were Stephen Birchick, Leo Keoghan and John Reale, piano accompaniments being played by John Lakata and Albert Baecht.

F. H. Bennett and his Wheatworth Products are warmly endorsed by Mme. Bell-Ranske, vocal and dramatic authority, for, as she says, "Children grow properly in strength and wisdom if their food is right. Natural food, such as milk and whole wheat in combination, contain all the essential elements; with good digestion, good health ensues, and the voice, both in speaking and singing, develops wonderfully. Such normal diet contains an adequate amount of

the bulky residue, and singers everywhere are fast learning these simple facts."

Gladys Burns, soprano, recently gave a delightful program at the home of Mrs. Edward Fotte Dwight in New York.

Mary Craig appeared March 5 as soloist for the Newark N. J. Athletic Club Glee Club, when the Newark Evening News of March 6 printed the following "Mary Craig's pure, warm, free soprano was a delight to the audience. Gifted also with a charming personality, and revealing authoritative musicianship, she sang with a convincing interpretation that bespoke her versatility and intimacy with the musical theme as well as the literary content; it is a pleasure to hear a singer who has due respect for composer, lyricist and accompanist."

Esther Dale, soprano, will leave New York shortly on a southern trip which will combine the pleasures of an outing with the activities of her professional life. Having accepted several engagements for private recitals in North and South Carolina, she will take this opportunity to motor down the Atlantic coast. Miss Dale has just learned to drive a car, gaining the necessary experience on the less frequented roads in New Jersey, and she is looking forward with keen anticipation to the adventure of her first long trip. She will be accompanied on the journey by her sister.

Jelly d'Aranyi, Hungarian violinist, who has had a number of American compositions written especially for her, plans to record some of Walter Kramer's music for the Columbia Phonograph Company, for which she records exclusively.

Joseph P. Davies, bass-baritone, begins his tenth year at Greene Avenue Baptist Church, Brooklyn, May 1, which is the best testimonial to his abilities. Filling a responsible executive position at Macy's, Mr. Davies is liked in his business relations as much as in music; before this he was with the A.E.F. in France and Germany.

Jeno de Donath is scheduled to give a recital at the Academy of Music Foyer, in Philadelphia, on April 24, accompanied by Mary Miller Mount. Other recent and forthcoming engagements for the violinist are: April 14, Philadelphia; 15, Malvern, Pa.; 21 and 22, Philadelphia; 25, Frankford, Pa.; May 2, Logan, Pa.; 3, Collingswood, N. J.; 7, Norristown, Pa.; 14, Philadelphia; 18 and 25, Atlantic City, N. J.

Eleanor Dolan, artist pupil of Zilpha May Barnes, assisted by Frederick Woltmann, composer and pianist, gave a debut recital on March 16. In works by Handel, Brahms, Schubert, Schumann, Strauss, Chaminade, Gounod, Verdi, Tchaikowsky and American composers, she displayed to advantage a dramatic soprano voice of warm color. Singing in four languages, with clear diction (and without the aid of "the little book," which is taboo under Mrs. Barnes), gifted with voice, poise and appearance, this singer gives evidence of fine possibilities. Mr. Woltmann played his own compositions and a piano duet with Henry Woltmann. The final number, Dream Prophecy, from Mona, accompanied by Mr. Woltmann, was sung in costume. Flowers and applause overwhelmed the singer.

Fernanda Doria, American mezzo-soprano, who has returned from a lengthy sojourn in Italy where she engaged in operatic and concert work, was recently welcomed in San Francisco, her home city. Receptions, teas and dinners were tendered her, and it was inevitable that she should be asked to give a recital. The local critics received her with warm praise for her artistry.

Amy Ellerman, singing recently at the Baird Organ Recital in Poughkeepsie, scored a fine success and was told "We want you again;" she and Calvin Cox, tenor, were also the artists for the annual Welch Societies Concert in New York. Following an appearance in New Jersey, a local paper mentioned her many encomiums, received both at that event and elsewhere. Miss Ellerman announces she is no longer with the Daniel Mayer management.

Miles Farrow, organist and choirmaster, presented a service of liturgical music on Palm Sunday, at the Cathedral of St. John the Divine. An important work sung was the Improperia by Thomas Ludovicus Victoria (1530), which was the climax of a program of ancient choral music.

Katharine Goodson is arousing unusual interest among local managers, inasmuch as the eminent English pianist returns to America next January for a concert tour after the lapse of a few seasons. The latest engagement to be booked for her by Haensel & Jones is in Cooperstown, N. Y., on January 17. In addition to many recital appearances, Miss Goodson will appear as soloist with some of the symphony orchestras, including the Detroit and Minneapolis, and others to be announced shortly.

Florence Lamont Hinman, of Denver, Col., has become director of the merged schools, namely her own Lamont School of Music and the Denver Conservatory of Music, both activities to be carried on at the Lamont School; Paul Clarke Stauffer, former president of the Denver Conservatory, becomes regional director. Mrs. Hinman, known as one of the leading singers and instructors of the West, thus adds more work to her already busy life. The Treble Clef Club (250 voices) gave a splendid concert under her direction recently, with Mrs. Hinman conducting; March 4 she conducted the annual concert of the Bass Clef Club, these events receiving considerable notice in the Denver papers.

Allan Jones and **William Hain**, tenors from the Claude Warford Studios, have been constantly busy this winter. Mr. Jones has made three appearances with the Philharmonic-Symphony, and has been soloist with the St. Cecilia Club of New York, the Hackensack Choral, the Wilkes-Barre Orchestra and other organizations; he has also been singing the leading tenor roles each week with the WEAF Light Opera Company. Mr. Hain has sung leading tenor roles of all the operas presented by the Brooklyn Little Theater Opera Company this season; he is also singing weekly for the National Broadcasting Company, for the Collin's and Seth Parker hours. Mr. Hain's New York recital took place at Steinway Hall on April 2.

Hans Kindler, who is now on tour in Europe, recently was accorded an ovation in his native land, Holland. The sterling musicianship of this artist, who rose steadily in America from solo cellist in the Philadelphia Orchestra to the ranks of one of the foremost cellists of the day, it being recognized everywhere he is appearing on this tour. Following engagements in Paris and London he will be heard in Java and Sumatra.

Grace Leslie has been engaged for a performance in Brockville, Ontario, on May 10. The contralto will fill this engagement shortly after her performance on the Com-

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community Concert Course in Wilkes-Barre, Pa. In April, Miss Leslie will have a tour of the Maritime Provinces. This month she appears at the Oberlin, Ohio, Spring Festival.

Boris Levenson has received a letter from Leon Sametini, vice-president and violin department head at the Chicago Musical College, complimenting him on his compositions, and saying "Shall recommend them to my assistants and students."

Hazel Longman received many communications from listeners in following her recital over station WLWL, word coming from Staten Island, Long Island, and Connecticut. She sang again over WLWL on March 23.

Beatrice MacCue, contralto, was recently elected president of the Tau Alpha chapter of the National Mu Phi Epsilon Sorority; the vice-president is Hilda Brady Jones.

Os-ke-non-ton, happy, humorous and talented Mohawk baritone, cabled the Bamman office: "Not returning in October as expected; book nothing prior to January, 1930; booked solid here until then." This is certainly not bad for an American artist who already has been on the "other side" for a year. However, in the Bamman office they "know their Indians," for all but a few of his bookings for next season are after January 1, 1930.

Carrie Burton Overton, pianist, paid her annual visit to Washington, D. C., recently, where she was soloist, at the Treble Clef (Negro), American Composers Program; she played pieces by Nevin, Carpenter and Liebling, with the good taste and fluent technic characteristic of her playing.

Grace Pickett, president of The Studio Guild, in the current Guild Review (sixteen pages) presents many photographs of celebrities, with news of artists and teachers. An interview with Philip Mittel is the leading article, including many details of this well known violinist and instructor. Others are Charles Nagle, Carolyn Beebe, Abby Morrison Ricker, Hannah Brooks, Ida Haggerty-Snell, Miltonella Beardsley, Mary Seiler, and Jessie Fenner Hill.

Anton Rovinsky, pianist, who is noted as an exponent of contemporary music, does not by any means confine himself to modernism. On the contrary, his interest in the art knows no barriers of time, and he cherishes a particular affection for the purpose of bringing some of the neglected old works to the attention of the public. He and his associates have been busy preparing an extensive repertoire, and the greater part of last summer's vacation period was spent in rehearsals.

Ida Gray Scott, well known in the East, having been soprano of Grace Episcopal Church, also later prominent in Indianapolis, is now in Los Angeles "anxious to be doing things." Master classes and private lessons have been given by her in the cities named.

Dorothy Speare, soprano, following her return from a western tour which took her as far as Dallas, Tex., has been devoting much of her time in New York apartment to the completion of a new novel, which will soon be ready for publication. Serving two masters—music and literature—is no easy task, but Miss Speare accomplishes it by following a rigorous system. So many hours each day are given to

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ROSEMARY ALBERT,

dramatic soprano, who is to give a recital in the Academy of Music Foyer, Philadelphia, on the evening of May 2. She will be heard in operatic arias and also songs in Italian, French and English. Miss Albert is one of the many artist-pupils studying with Giuseppe Boghetti.

writing and an equal number to vocal practice, while the schedule makes allowance for the brisk walks that are her favorite relaxation.

Paul Stoeving has issued through the Schubert Company three violin pieces—A Frolic, A Lament, and Dance Caprice. The well known violinist and composer is professor at the N. Y. School of Music and Arts, as well as at N. Y. University Summer Session, and these works are distinguished by melodiousness, thorough musicianship and suitability to the instrument. They are of medium difficulty and should find general use, especially by ambitious students.

Marie Sundelius, en route to southern engagements in

Florida, left New York last month on the Caribbean cruise of the S. S. Kungsholm of the Swedish American Line. The Metropolitan soprano reports a marvelous trip on a beautiful boat with plenty of sunshine and warmth. Among other ports of call Port-au-Prince, Haiti, was visited—"a very interesting place, like another world" the artist writes. A lunch was given on board for all the local dignitaries including the president and the mayor.

Clara E. Thoms, resident in St. Louis, Mo., writes: "I am busier and happier than ever with broadcasting and Vitaphones; many singers are wanted, and are making good." Mrs. Thoms' activities in New York, Buffalo, and now in St. Louis, are well known; something is always doing wherever she lives.

Pauline Turso, soprano, with her instructor, Salvatore Avitabile, at the piano, will give a song recital at Chalif Gold Room, New York, April 23. Beside Italian and French arias, she will sing in German, Italian and English, finishing with Vieni, by Avitabile.

Alice Lawrence Ward recently gave a pupils' recital of vocal music at her Metropolitan Opera House studios, the afternoon program attracting many persons interested in the high class music invariably presented at the Ward affairs.

Salzedo Conducts Cleveland Premiere of His Own Work

Leads Orchestra for The Enchanted Isle—Rudolph Ringwell Directs in Sokoloff's Absence

CLEVELAND, OHIO.—One of the most varied and delightful programs of the year was given by the Cleveland Orchestra when Carlos Salzedo came to Cleveland to direct the local premiere of his symphonic poem for harp and orchestra entitled The Enchanted Isle, with his talented wife, Lucille Lawrence, at the harp. The work met with spontaneous approval, and its mood and coloring was directly traceable to Debussy, to whom it was dedicated.

In Nikolai Sokoloff's absence from the city, Rudolph Ringwell, assistant conductor of the Cleveland Orchestra, took the baton and displayed competent artistry in his conducting of Grieg's Suite from Holberg's Time, for string orchestra, in the olden style. It had never before been heard in Cleveland.

Ravel's Introduction and Allegro for harp, with accompaniment of strings, flute and clarinet, was an outstanding novelty of the program, as was the Polonaise from Moussorgsky's opera, Boris Godounoff. The concert closed in conventional style with Schumann's first Symphony in B flat major, gloriously played.

An evening of superb chamber music was furnished by Irene Jacobi, pianist, and Josef Fuchs, violinist, who is concertmaster of the Cleveland Orchestra. The recital of sonatas summoned a representative crowd of serious music lovers to the ballroom of Wade Park Manor to hear the classical Mozart Sonata in A major and the modern Ernest Bloch and Debussy Sonatas. Mme. Jacobi is an artist of rare attainments, sensitive and beautiful in her perceptions of the exotic modernistic music as well as the tranquillity of the old school. Mr. Fuchs, as ever a sterling artist, was a capable colleague.

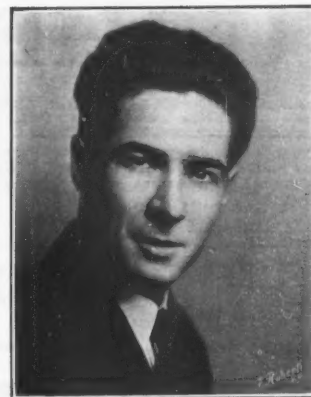
The choir of the First Baptist Church, under the direction of C. B. Ellinwood, sang a program of ecclesiastical music at the Museum of Art on Good Friday night. Hazel Lawrence, Marie Simmelink Kraft, Richard Bovington and Plummer Giffin were the soloists, with Roy J. Crocker at the organ.

N. Y. School of Music and Arts Concert

A large audience attended the March 14 concert, New York School of Music and Arts, Ralfe Leech Sterner, president, piano, cello and vocal music making up a varied program. Messrs. Taylor, Klahr, Barragan, and Vanson played the Martha overture on two pianos, followed by piano solos performed by Margaret Wenig, Helen Gumpfer and Ralph Barragan. Hans Dresel played cello solos (Sidney Ruhland, accompanist) and the singers were Margaret Noonan, Antoinette Klein, Anna Kelley, Margaret Toohey, Elizabeth Fey, Mary Grahm, Katherine Kuntze, Mary Kuykendahl, Max Kann, Harold Sykes, with Helen Mohaupt, violinist, and Clare Taylor, accompanist.

Zara Bouson to Be Heard

On April 25, Zara Bouson, coloratura soprano, and former member of the Los Angeles Grand Opera Company, will be the assisting artist in a recital presented by Erwin Wollner at the Studio Guild. Mr. Lang will be the accompanist for both artists.



HENRY LAWES,

basso-cantante, who gave a recital at Steinway Hall, New York, on April 3. One of the numbers on his program which particularly impressed the audience was Geoffrey O'Hara's Guns, which is fast becoming an outstanding success in this well-known composer's career.

Schipa on Spring Tour

Tito Schipa is now working his way East on his spring concert tour prior to departing for his annual appearances in opera at La Scala, Italy. In San Francisco he sang recently in the Dreamland auditorium "before the largest audience that has ever attended a concert in that huge auditorium," according to Redfern Mason's review in the Examiner.

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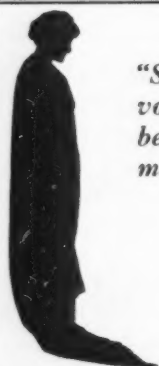
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The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Main Line School of Music Notes

The February musicale given at the Main Line School of Music in Philadelphia was participated in by the following junior pupils: Joan Beaumont, Amabel Beaumont, Letty Jones, Mary Darragh, Mary Charlotte Fahnestock, Nancy Fahnestock, Bob Longstreth, Harriett Hallett, Peggy Murray, George Orr, Margaret Johnson, Linda Vogel, Phyllis Coggin, Harry Wood, Helen Morris and James McQuail. Two students recently were heard over the radio, Arnold



FLORENCE LEONARD,
managing director, and head of the piano department of the Main Line School of Music.

Fletcher, pupil of Rosalie Murray, playing for "Uncle Wip," and Grace Lindeberg, pupil of Florence Leonard, appearing from the Strawbridge & Clothier station. Miss Lindeberg also played the accompaniments for solo and quartet singers, as well as four piano solos, for the Ladies' Night of the Philadelphia Hardware Association.

At the monthly junior musicale in March the following took part: Peggy Murray, Eunice Hand, Mario Troncelliti, Letty Jones, Elizabeth Cadbury, Charles and Warren Rainear, Arnold Fletcher, Dorothy Gurker, Freddie Rice, Priscilla Taylor, Helen Morris, Bob Moody and James McQuail.

The Main Line School of Music gave the second of a series of teas on March 21. Those who assisted the faculty as hostesses were Mrs. Richard M. Gummere, Mrs. Howard Longstreet and Ellen Winsor, and the artists who entertained the guests in a delightful program were: Dorothy Johnstone Baseler, harp; Dayton M. Henry, violin, a member of the first violin section of the Philadelphia Orchestra, and Maurice Sharp, flute.

The Main Line School of Music announces the addition to the faculty of Robert Samone, trumpet, and William Fletcher, clarinet and saxophone.

Miss Leonard, managing director of the school and head of the piano department, conducted a master class in the Breithaupt technic to teachers of Atlanta and neighboring cities, at Atlanta, Ga., during the first week of April. The class was under the management of Mrs. Armond Carroll.

Andre Skalski's Piano Recitals

Andre Skalski, well known pianist and conductor, has just returned to Chicago after a most successful recital tour in the neighboring states. Illinois, Michigan, Indiana and Ohio papers were unanimous in their praise of his playing. The Illinois State Register said: "Mr. Skalski has been called the 'Polish poet of the piano' and all of his interpretations were most poetic and quite different. Throughout the evening he commanded the audience's attention every second and so attentive were his hearers that the faintest pianissimo was audible in the very rear of the hall. Aside from his unusual interpretive powers, Skalski has a gigantic technical background and is a master of every variety of touch, whether it be rippling, delicate embellishments or heavy, thundering handfulls of massive chords."

The Muskegon Chronicle speaks of the "delightful piano recital," of "a complete absence of mannerisms," of the "most extraordinarily beautiful numbers on the program" and proclaims Skalski "an unquestioned genius." The Grand Rapids Press admires "his broad musicianship and the originality of his interpretations" and "his special faculty of creating moods." The Sturgis Journal said "There was no one who listened who did not realize that Skalski was one of the real artists, real pianists, who make music live and the piano talk to us," and the Grand Rapids Herald was of the opinion that "Skalski proved himself to be a brilliant performer and real musician," that technically "he is a marvel," and that "he lives in the mood of what he is playing and is able to create an atmosphere, which is impossible for one who plays solely to or for his audience."

Berumen to Give Lectures

Ernesto Berumen, noted concert pianist and teacher, will give a series of lectures on piano technic and interpretation at the La Forge-Berumen Studios in New York during the month of July, along the same line as those given so successfully last fall in Havana. These lectures will cover all items concerning piano playing and pedagogy, including the old and modern methods, a few biography sketches of the great piano composers, and numerous illustrations on the piano by Mr. Berumen himself and some of his artist-pupils, and should be of great interest to teachers, pianists and students.

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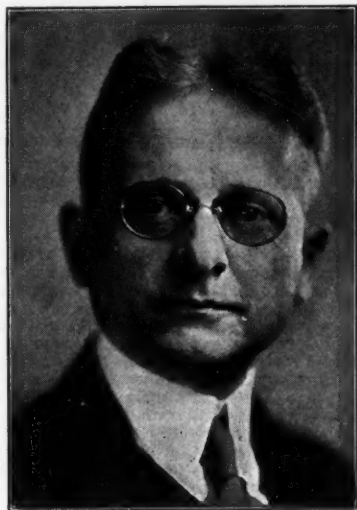
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H. Augustine Smith and the All-Florida Chautauqua

One of the outstanding musical events south of the Mason and Dixon Line during the past winter was the All-Florida Chautauqua, which opened its first year with eight consecutive weeks of programs, at Arcadia, Fla.

As director of music and pageantry, H. Augustine Smith, of the school of fine arts in religion at Boston University,



H. AUGUSTINE SMITH,
music and pageant director of the All Florida Chautauqua.

presented more than thirty complete programs in the huge amphitheater, which has a seating capacity of 5,000. Mr. Smith had to travel 4,000 miles to meet and drill regional choirs totalling five hundred singers, in Bradenton, Sarasota, St. Petersburg, Bartow, Wauchula, Sebring, Fort Myers and Arcadia itself. This massed choir showed excellent training and proper balance of tone in a performance of the Messiah, with the assistance as soloists of Flora Waalkes, soprano; Doris Doe, contralto; Arthur Kraft, tenor, and Burton Thatcher, bass.

In addition to this important event, Aida was presented in concert form by the local Arcadia chorus, and twelve other choral works and feature programs, such as a Japanese evening, a colonial program, a carnival of flowers, and so forth, were given by singers and players in costume. Among the artists who were heard in recital on Tuesday evening of each week were Esther Dunham, soprano of Florida; Flora Waalkes, Doris Doe, the Criterion Male Quartet of New York, and the Czecho-Slovakia Band.

Mr. Smith received many congratulatory comments on the excellence of his work at the All-Florida Chautauqua, and already has been asked to direct the musical programs for the second consecutive season next February. Before leaving the South Mr. Smith was invited to act as guest conductor for the Carreno Club of St. Petersburg, directing combined choirs of three hundred singers in selections from the Messiah and The Redemption. Also, at Fort Myers he directed a performance of the Messiah.

Hackett Reengaged for Pittsburg Festival

Arthur Hackett, tenor, has been reengaged for the Pittsburg, Kans., Music Festival, April 24-28. The tenor's opening performance will be in Henry Hadley's Ode to Music, a work in which he created the tenor role at its world-premiere, under the baton of the composer, at the Worcester Festival in 1917, after which Henry van Dyck, who wrote the words to the music, presented Mr. Hackett with a score, inscribing it, "To Arthur Hackett, who sings like a poet." The tenor also sang the Ode to Music at the Hollywood Bowl in May, 1923.

Mr. Hackett's second appearance at the Pittsburg Festival will be in Handel's Messiah, which he sang with tremendous success at the same festival last year.

Preceding his festival appearances, Mr. Hackett will give recitals at New Brunswick, N. J.; Oklahoma City, where he will be presented by the Ladies' Musical Club, and at the University of Missouri, Columbia, Mo.

Amato's Success in Philadelphia

Pasquale Amato had a huge success in the role of Michele in Puccini's opera, Il Tabarro, which he sang with the Pennsylvania Grand Opera Company, in Philadelphia on April 3.

Of his performance, the Public Ledger wrote, "Mr. Amato gave another exhibition of sterling artistry as Michele, the master of the Seine River barge, which forms the setting for the tale, and he also sang exceedingly well, especially in the duet with Giorgetta and in the mournful soliloquy which follows."

Mr. Amato again sang with the Pennsylvania Company on April 17, in La Forza del Destino, and on May 1 he will be heard in Falstaff.

Marechal's Active Season

Maurice Marechal, French cellist, who has just completed his third tour in the United States, has returned to France to fulfill his European engagements. After playing in northern France he will leave for a tour of Algeria.

Mr. Marechal has had a very active season, which opened on October 20, when he inaugurated with Alfred Cortot the first pair of concerts given by the new Symphonic Orchestra of Paris. Only ten days later he played as soloist at two concerts of the Lamoureux Orchestra in Paris, after which he gave twenty recitals in the French provinces before fulfilling his second engagement within ten months with the Orchestre de la Suisse Romande at Geneva, Montreux and Lausanne.

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Voice Training in High Schools

A Paper Read at the Northwestern Supervisors' Conference

By ROBERT B. WALSH, Portland, Ore.

When summer is over and vacation ended, the first day of the fall term presents to every teacher the opportunity to review a new division of the eternal procession which constantly supplies the rank of bankers, lawyers, and doctors, the people who will some day take our places and run this old, work-a-day world for us when we are ready to sit by and look on. Among others come also orators, and musicians, the prima donnas and virtuosos of our churches, concert halls, and opera houses, with talents, both instrumental and vocal, in various stages of development. For some there has been no lack of training, and thorough enough, in the hands of very competent teachers. Many of these young musicians can sing, without accompaniment, an entire song exactly on pitch. Many of them can pick up a printed song and read it accurately enough, but how many of these have ever heard one word about being careful in the use of that most delicate instrument which has been the vehicle of all this training?

We hear so many beautiful voices in children and so few pleasing ones among adults. The ordinary child has a sweet, bird-like voice, and we all love to listen to them talk and sing. The song of a child is produced with a voice entirely untrained, natural, and without restraint. Those of us who have little ones of our own sometimes marvel also at their endurance. If babies cried as most adults sing, the soothing syrup factories would all go into bankruptcy, for the little fellows would be so hoarse in a half hour's time that it would be quite impossible for them to utter any protest to the careless pin point or the incidental attack of colic. Very frequently the only effect produced by the vocal solos incidental to our maturer social gatherings is merely the desire of the hearers to administer a dose of soothing syrup to the would-be virtuoso.

Why, then, if correct sound production is so natural in children, do we need the most careful and conscientious teachers to train us in later years to do the natural thing? This question brings us to the real gist of our subject, a high school class in voice training. To begin with, under what caption shall we schedule such a class? There should be something in the name to attract attention and stimulate interest. The course should offer work in the care and proper use of the voice, which means voice preservation. "Care of the Voice Class" would not be so high-sounding and possibly not so alluring as "Voice Culture Class," and yet a certain amount of attractive advertising is necessary in launching any adventure. If the pupils of the school are given a definite idea of the scope of the work, there will be no lack of material presented to work upon. A good percentage of our high school freshmen are interested in music. In fact the preparation of our material has been going on through all the lower grades.

Yet with these opportunities come also serious problems. If in the first years of school a pupil shows musical talent, he (or more often she) is urged to lead the group singing, and right there the trouble begins. The child develops a nervous tenseness by being placed more or less in the limelight and is then told to sing louder and urged to sing higher until he gets the idea that volume and increased range, always in the upper octave, are the only desirable goal. Too often this precocious boy or girl is tossed into the hectic whirl of public appearances, singing on all school and community programs, kept up late at night, and by the time high school is entered he brings to the music teacher a problem whose complexity would make a proposition in Euclid look like "two plus two equals four."

A child that is frail should not be urged to sing except under the most careful supervision, as he will surely place the effort incorrectly, centralizing it in the throat and tongue, thereby laying the foundation of a habit of all the most difficult to eradicate. It is little wonder that the young musician is possessed with the idea that he knows all there is to know about singing and expects to demonstrate the fact before the assembled High School. It will call for unlimited tact on the part of the teacher to persuade him to give up the idea of being a soloist for a few terms and try to gain a knowledge of some fundamentals of tone production. It will not be the child alone with whom you will have to struggle, but also the fond parents. Not long ago a pupil of this type was withdrawn from one of my classes because she "was not advancing rapidly enough." I learned later that a private teacher had given her some twenty-odd songs in a few months, among which the favorite of the family was one of the recent nine-day wonders of the tribe of Blues, "A Cup of Coffee, A Sandwich And You."

If you need to be persuaded of the value of a high school class in the care of the voice, listen to a group of high school pupils talk for any length of time and take note of the general pitch of the conversational tone. It will be high and in most cases unpleasant to listen to, indicating a nervous, tense condition of the vocal mechanism. Then notice how, even in ordinary conversation, the veins of the neck will be swollen with an unnatural rush of blood to the strained areas of the throat.

It seems as though life conditions make it necessary for

us all to talk more or less, and much of the impression we make upon our hearers depends not upon what we say but upon the quality of the voice with which we say it. A voice properly used should be pleasing and should never lose its appeal no matter how long we may be permitted to use it. For example, we need cite only two individuals, the silver-tongued orator of the Platte and our own beloved Schumann-Heink.

To the uninitiated the realm of music seems a fairy Eden,

the door to which may be opened only by some Sesame of the Arabian Nights, and how the Fraternity has cherished this idea and helped to keep it alive by throwing the dust of a high sounding phraseology into the eyes of the general public! Yet it should be a very simple matter to preserve the voice, if we take it in time and teach the pupil how to avoid the pitfalls with which the road to correct singing seems to be beset.

There are a few fundamentals that the child seems to understand at once, and to be able to apply readily enough.

This I hope to be able to show in the following demonstration. First of all the idea must be given them that tone is fundamentally nothing more than breath converted into sound. Then the vital relationship of breath to tone production will be more readily recognized. Little children do not need to be taught this, but as soon as they begin to do any singing, their attention should be called to it.

(Continued on next page.)

Dr. Martin Luther College Completes

\$325,000 Building Program

Includes New Housing of Musical Department With Splendid Equipment

Dr. Martin Luther College, at New Ulm, Minn., E. R. Bliedernicht, president, is owned and operated by the Evangelical Lutheran Joint Synod of Wisconsin and other states. The main aim of this institution is to provide teachers for the Lutheran Christian Day Schools. With this object in mind it offers a four-year high school and three-year normal courses.

Originally the campus of this institution presented four buildings: Recitation Building, Chapel, Boys' and girls' Dormitories. During the fall of 1927 the \$325,000 building program, now completed, was begun. This brought about the change, the addition of a new recitation building and of a new heating plant. It also brought the remodeling of the old recitation hall and of the chapel.

The new Administration Building is of large dimensions. On the first floor there are a reception room, business offices, classrooms, a library, an auditorium, and a gymnasium, while classrooms and laboratories occupy the second floor. One of the features of this new structure is the splendid auditorium with a seating capacity of 1,200. The stage with its setting is permanent and has no proscenium. On it there are for the chorus 170 permanent chairs, which rise in tiers. Just behind this seating arrangement is a twenty-five stop, two-manual organ. The entire stage arrangement provides a setting that is, indeed, unique. The auditorium being treated according to the Johns-Manville system, the acoustics are wonderful.

The chapel has been remodeled into a music hall. A classroom and practice rooms occupy its two floors. Thirteen piano practice rooms and a classroom, able to accommodate sixty students, occupy the first floor, while there are eight organ practice and recitation rooms on the second floor. The entire building is thoroughly sound-proofed so that thirteen pianos and five organs do not disturb those working in the classroom. The arrangement is ideal.

The Old Recitation Building was completely remodeled into a refectory, a hospital and the steward's home. On the third floor are two well equipped piano studios. In them are new grand pianos, wicker furniture sets, rugs, cabinets, pictures of composers, etc.

The musical department of Dr. Martin Luther College is one of high ideals and standards, and its concerts are therefore enjoyed by the residents of New Ulm and the surrounding towns and cities. The chief aim of this department is to prepare its graduates as able organists and choir directors for the Lutheran congregations. With this goal

in mind the school offers the following courses: piano, four years; organ, three years; harmony, three years; class vocal training, seven years; school music, one year; choral conducting, one year; organ construction and its use in the service, one semester; history of church music, one semester. Besides carrying the above mentioned subjects, all able to sing are asked to partake in the work of the chorus, a body of 170 singers, who have become well known in this part of the state for their artistic work in concerts as well as in major sacred works, such as Schuetz' Christmas Cantata, Hirsch's Passion Cantata, and Brahms' German Requiem, which was sung three times last spring and twice for the dedications of the new buildings. In these renditions the college chorus was assisted by the Evangelical Lutheran St. Paul's Choir of this city. The large chorus was under the direction of Emil D. Backer. The tenor solo was sung by Waldemar Retzlaff, and the organ accompaniment was played by Martin Albrecht, a student of the institution.

The personnel of the music department is made up of three men. G. Burk, the first instructor of the college, is still active and has served the institution for forty-four years; he is professor of organ and piano playing. E. D. Backer, director of the department, has been connected with the college for five years; he is instructor of organ and piano playing, harmony, vocal instruction, school music, church music, and conducting. E. T. Sperling has been with the department for two years and is assistant in piano instruction.



DR. MARTIN LUTHER COLLEGE CAMPUS.
Left to right: Boys' Dormitory, Music Hall, Old Recitation Building (now the refectory). (Photo © F. Scobie)



DR. MARTIN LUTHER COLLEGE CHORUS,
which sang Brahms German Requiem under the direction of Emil D. Backer.

MUSIC IN THE SCHOOLS AND COLLEGES

Voice Training In High Schools

(Continued from preceding page.)

We are often asked at what age voice training should begin, and every one seems to have his own theory as to the age when such instruction should first be given. The longer I deal with the voices of adolescent youth, the more am I convinced that expert supervision of the voice should begin as soon as the child begins to sing. Little muscles naturally flexible and pliant can so soon become hard and stiff if not carefully watched. Violinists realize this and take advantage of early training in the development of the bow arm and wrist. The same natural flexibility of the throat and tongue muscles can be preserved through timely supervision of the voice. One ounce of prevention here is worth many pounds of cure.

Let me here pay a tribute to the wisdom of my mother, who was my first teacher. She was trained in early childhood under an Italian master, and she gave me the same careful attention she had received. When I was ten years old, and singing soprano in a cathedral choir, mother and I sang together a great deal, and I learned all the arias she sang from many operas, among which our favorite was that of The Queen of Night from the Magic Flute, which we sang with the utmost ease and pleasure in the original key.

The lack of this early supervision is doubtless one reason why we so rarely hear a good alto section in the usual high school chorus. We frequently find children with beautiful medium or low range voices shrilling out screechy A's and B flats when they could be delighting their hearers with dulcet tones easily and freely produced in their natural register. On the other hand I recall a boy who was four years in my high school classes. He was what in high school is indeed a "rare avis," the possessor of a beautiful tenor voice, one of the sweetest I have ever listened to, and yet this embryonic Martinelli was determined to sing bass. On one occasion I found him in a church choir singing as the solo of the evening, Allston's The Lord Is My Light, written in the lowest key. Fortunately for him he was converted to his own wonderful gift and is now delighting hundreds of people with his beautiful singing. Here is a most sacred duty for some one who understands, to show these children their proper realm, selecting most carefully music that does not demand either too great a range or volume. Especially is this true of boys. I have in mind a boy who, through his high school years, sang in the baritone section of the boys' glee club. His voice showed tendencies toward development in the upper register, and yet he was willing to remain in the baritone section. After leaving high school, his voice has now developed into a beautiful tenor. The need for such voices surely warrants the most careful watching through the years of adolescence.

The fact that a boy's voice changes, is no longer the subject of a great mystery, but the result of a natural development, the sacredness of which he should be made to feel. He should be carefully instructed in the cause for his voice breaking, as we say, and may be guarded from much embarrassment as well as from injury to his voice by proper instruction, which can be given in classes as well as individually. During these years the delicacy of the voice in both girls and boys demands the most careful attention. This point is very vital when it comes to choosing the music for the departmental concerts and operettas. Great care should be exercised in selecting music well within the range and ability of those participating, and at the same time music that will give them an idea of the dignity of the occasion, and be worthy of a place in a permanent repertoire. After a few terms of work with such a class as I am advocating, you will be gratified to find some pupils thoroughly capable of handling even the more difficult roles, appearing in such operas as Robin Hood or the Bohemian Girl, and your pupils will handle easily and well any of Gilbert and Sullivan operas, which are indeed a gold mine of treasure to the director ambitious to get away from the musical twaddle and worthless nonsense of the operettas with which the school publishers are flooding the country.

The work of the class in the care of the voice is most intimately related to all departments of the school. I once listened to the rehearsal of a class play in which the only admonition was "louder! louder!" until in the finished production, the entire cast was yelling at the top of their voices, precluding all possibility of interpreting the text, and making impossible any of the charming effects gained by the modulation of the voice.

Clear enunciation and a correct resonant tone will do away with the all too common complaint that students making announcements from the assembly platform can not be understood. So, then, here is our task—to care ceaselessly for the adolescent voice; to combat the evils of neglect and misunderstanding which have prevailed during childhood; to eradicate the tendency to shrill tones which are the symptoms of, and resultant from, the nervous tension of the age; to produce a clear resonant tone of pleasing quality; to give some idea of distinct diction; to teach proper breathing and correct posture, not only in its relation to singing, but also to general health; and finally to develop the ability to use the voice as the channel of emotional contact between singer and audience.

We cannot hope, nor do we wish, to produce a finished artist in four years of high school training, but we can expect to free our pupils from the shackles of ignorance concerning the care and use of the voice, and set them on the highway to successful future development.

Carnegie Institute Summer Session

Courses in the twelfth summer session of the Carnegie Institute of Technology in Pittsburgh will begin June 17, according to an announcement from Dr. Roscoe M. Ihrig, director of the summer courses. The work this year will consist of four main groups as follows: Courses for undergraduates, June 17 to August 9; courses for teachers, June 17 to August 9; courses in architecture, June 17 to July 26; courses in surveying, June 13 to August 9. The program

offered includes a wide variety of subjects for teachers and supervisors of public school music, art, industrial education, psychology and education, and undergraduate courses in art, engineering, and industry.

For the most part, it is announced, the courses for teachers are scheduled for a six weeks' period, June 28 to August 9. In several subjects, however, a preliminary session of two weeks, June 17 to June 28, has been arranged. The preliminary session, it is pointed out, is planned for those who are free early in June and who wish to devote eight weeks of the summer to study and thereby accomplish more than would be possible in only six weeks.

Winner of the Poetry Contest— State Song Contest

John E. Lynch—Chairman of Music Committee

Evelyn Ellis, of Newton Centre, has been awarded the prize for the best poem submitted in the State Song Contest conducted by the Federation. The judges were Nancy Byrd Turner, Nixon Waterman and Robert E. Rogers of Massachusetts Institute of Technology. Miss Ellis conducts Miss Ellis' School in Newton Centre. She is an alumnus of Miss Wheelock's Kindergarten School.

The contest for the music is now open. The Federation State Song Contest offers a prize of fifty dollars (\$50.00) for music to fit these words under these conditions: Any native of the Commonwealth of Massachusetts or citizen thereof shall be eligible to enter the competition. The submission of one or more manuscripts of music by a contestant shall be considered an acceptance by the contestant of the conditions of the contest and specifications of the song, as set forth below.

The music must be sent in on or before January 1, 1930. A different committee of judges will make the award. Each manuscript shall be anonymous. It shall bear or carry as its sole distinguishing mark a title or nom-de-plume, a duplicate of which, together with the name and address of the person submitting the same, shall be enclosed in a plain, sealed envelope, addressed to Chairman of Song Contest Committee, Massachusetts Teachers' Federation, 15 Ashburton Place, Boston, Mass.

Sufficient postage to insure delivery of the latter envelope must be affixed to it before mailing. All envelopes so addressed and received at the above address on or before the dates specified shall remain in the custody of the Chairman of the Contest Committee until the judges shall have rendered their decision. They shall then be opened by the chairman or his representative for the purpose of identifying the successful contestant, who will then be awarded the prize.

The chairman shall notify the winner of the award, and the latter's name shall be released to the public press for state-wide publication. Title to the copyright of the winning manuscript shall be vested in the Massachusetts Teachers' Federation. Publishing rights shall be the property of the Federation.

SPECIFICATIONS OF THE SONG

To be musically worthy of being the State Song of Massachusetts.

To present no greater difficulty to the average singer than the singing of My Country, 'Tis Of Thee.

To be within the compass of one and one-half octaves, from B flat second space below, to E flat fourth space.

To be written in four parts.

The State Song Committee reserves the right to reject any or all manuscripts submitted.

These are the words for which the music must be composed.

MASSACHUSETTS

By EVELYN ELLIS

Have faith in Massachusetts! There she stands today,
Belov'd of all our hearts, from the Berkshires to the Bay;
Port of the Pilgrims, homeland of their love,
Founded in freedom and trust in God above.
O Lord, make us worthy a heritage so great!
God save our Commonwealth, the glorious Old Bay State!

Have faith in Massachusetts! Hold the vision high!
Patriotism, courage—never let them die;
True to our Country, ready at her call,
We pledge our allegiance to one flag for all.
O Lord, make us worthy a heritage so great!
God save our Commonwealth, the glorious Old Bay State!

General Notes

North Dakota

Cooperstown.—Under the direction of Esther L. Giere (Supervisor of Music), and teachers, the grades of the Cooperstown public schools recently presented two very pretty little operettas, Goldilocks and the Three Bears, and Peter Rabbit.

The glee clubs of the High School presented The Belle of Barcelona.

The Toy Symphony Orchestra of the Central School, also under the direction of Miss Lane, appeared in concert for several occasions recently.

Connecticut

Hartford.—Elizabeth Gleason, assistant in music in the schools here, gave a recital under the auspices of the Julius Hartt School of Music. She sang pieces by Cesti, Gagliano, Rotani, Rachmaninoff, and Grieg.

The Hartford Inter-High School Orchestra, under the direction of James D. Price, has appeared a number of times during this school year.

The most recent program which was based upon the various elements of interpretation and appreciation in music was as follows: What Is Good Music? The Elements of Good Music: Rhythm, Prelude, Armas Jarnefelt; Melody, To a Wild Rose, Macdowell; Harmony, Prelude, Op. 28, No. 4, Chopin; Program Music, In a Persian Market, Albert

Music Educators of Note

HAZEL GERTRUDE KINSCHELLA,

of the University School of Music at Lincoln, Neb., who is a great friend to music, especially when taken in its relation to the children of our public schools. Her preparation has been broad and thorough, and she is the author of the Kinscella Method of piano playing for little children. She is a graduate of the University of Nebraska, and holds the degrees of B.F.A., Mus. B., A.M. She is a member of Mu Phi Epsilon, Pi Kappa Lambda and Alpha Rho Tau. She studied piano privately two years with Rafael Joseffy in New York, harmony with Thomas Tapper; song interpretation with Jessie Gaynor. She is a member of the National Guild of Organists, Life member of N. E. A., Life member of Nebraska Alumni Assn., A.A.U.W., Nebraska Writers' Guild, etc., major instructor in piano at University School of Music, Lincoln, and Director of Public School Piano Classes in the Lincoln city schools.



With G. Schirmer as publisher, she has written the Young Pianist's Library, Essentials of Piano Technic, My Own Little Music Book, Velocity Studies for the Young Pianist, and many original compositions in sheet form. The University Publishing Company of New York has published her series of six Music Appreciation Readers.

Miss Kinscella has recorded for Duo-Art and for the Victor Talking Machine Company. Furthermore, she is a contributing member to the Supervisors' Conference and presented the first demonstration of public school piano class work ever given at St. Joseph, Mo., in 1920.

Ketelby; In Combination, Panamericana, Victor Herbert. What Is Permanent Music? Ol' Man River, Jerome Kern; Valse Celebre, Op. 34, No. 1, Moszkowski; Black Eyes, Harry Horlick and Gregory Stone; Tone Poem, Finlandia, Jean Sibelius.

Mississippi

Jackson.—Claude Bruton, Morris Sutherland, Lavone Spill, Hervert Koch, Randolph Bradshaw and Harmon Longmire, all of Jackson High School, were chosen for the All-Southern Chorus at the Southern Conference at Asheville, N. C. The first four named composed a male quartet which sang on several programs during the Conference. These singers were prepared by Rebekah Ellison Johnson, who also sent two members to the National High School Chorus last year at Chicago.

Texas

Abilene.—Colleges of the Southwest will compete for the first time in piano playing when the first Inter-Collegiate Piano Tournament is held at Simmons University here on May 3 and 4. The contest will also include a high school and grade school division and every school in Texas, Oklahoma and New Mexico will be invited to compete. Loving cups will be offered as prizes to the winning schools and gold and silver medals to the winning contestants. Judges of national reputation will be selected to officiate. Irl Allison, head of the Simmons piano school, is director of the tournament. Any college, high school, or grade school, whether state or private institution, in one of the three states, is eligible. Rules regarding eligibility of contestants follow the lines of all inter-scholastic and inter-collegiate contests. Age limits for college entrants are sixteen to twenty-two, for high schools twelve to seventeen, and for grade pupils eight to fourteen. Numbers to be played in the tournament have been set by the directors and include classic, romantic, modern, and technic numbers.

Placement and Service Department

This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER—The Editor.

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Claire Alcée to Sing at Cornell University
Claire Alcée appeared in a song recital recently in Ithaca, N. Y., with such pronounced success that it resulted in another engagement for the soprano in that city, this to take place in Bailey Hall at Cornell University on April 30. Under the headline "Claire Alcée Charming in Song Recital," and the sub-head "Acclaimed by Enthusiastic Audi-



CLAIRE ALCEE

ence in Memorial Program at Willard Straight Hall," the Ithaca Journal-News stated on the occasion of the first appearance: "The audience was quick to show its appreciation of a perfectly trained voice, and a winning personality. Claire Alcée offered her best generously from the very beginning of a long and exacting program, singing the opening Largo (Handel) with consummate art, and filling the room with a rich beauty of tone which was enhanced by the violin. Indeed the opening group, including songs by Handel, Scarlatti, Gluck and Lotti, was among the most satisfying, for the soloist knows how to sing these old songs with a simplicity which can be attained only after the most careful training, and she has the voice with which to sing them—a voice which possesses the true lyric quality together with a depth and stability not always found in a soprano."

Mme. Gardner Bartlett Demonstrates Her Work

Caroline Gardner Bartlett, who was the vocal guide of Mme. Nordica up to the time of her death, gave an interesting demonstration of her work before an enthusiastic gathering at the Hotel St. Andrew on April 4. Mme. Bartlett, since her last return from Europe (she has crossed thirty times) has been teaching in the middle west. She will now spend some time in New York, where she believes there is a place for her.

After hearing this charming and highly gifted woman, it would seem that she has something very definite to give singers, especially advanced ones. She has had a world of experience herself in concert, oratorio and church work, and it was her success that attracted the attention of Mme. Nordica, who sent for her to come from Boston (her home at the time) to New York. After a very short interview, Mme. Nordica realized Mme. Bartlett had what she had been looking for, because that great singer was then experiencing some slight vocal trouble.

Mme. Bartlett was invited by Mme. Nordica to come to New York where she established a large class for the masses, with the co-operation of Mme. Nordica and Mrs. O. H. P. Belmont. When Mme. Nordica went to Europe, Mme. Bartlett went with her, there remaining with her until the time of the singer's untimely death. After that she continued teaching in London until her return.

At the recent demonstration, Mme. Bartlett sang a number of Lieder with an amazing freshness and beauty of voice, proving, as she puts it herself, "if one sings the natural way, age makes little difference." Her diction was clean-cut and her interpretations those of an artist.

Those present were delighted with the hour or so spent with this distinguished artist and teacher, and her success in New York, when she becomes better known here after so long an absence, should be assured. F. W. Riesberg furnished very sympathetic accompaniments for Mme. Bartlett.

Thomas Earns Ovation

There was no uncertainty about the recent success of John Charles Thomas in the role of Rigoletto, which he sang in Philadelphia Grand Opera Company on March 14. It was nothing short of an ovation which was accorded him after the Vendetta aria in the third act. As the critic of the Inquirer wrote: "Whoever undertakes the title role in Rigoletto stands in the shadow of great names—Sammarco, Renaud, Maurel—to go no farther back, but John Charles Thomas need fear no disparaging comparisons."

Mr. Thomas forsook the stage of tragedy the following evening to sing a recital program in Pittsburgh, under the auspices of the Arts Society, after which he left for the balmy breezes of Palm Beach, where he was booked on March 19.

Mr. Thomas sang again in Philadelphia, this time with the Mendelssohn Club on April 1. A Christmas Song by Peter Cornelius figures on his program, perhaps as a gentle reminder of the Shelley refrain, "If winter come, can spring be far behind?"

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Philadelphia Orchestra in Three Russian Programs

John Charles Thomas Scores With Mendelssohn
Club—Opera Performances Set High Stand-
ards—Simfonietta Gives First Children's
Concert—Other News

PHILADELPHIA.—For the Philadelphia Orchestra concerts on April 5, 6, and 8, Leopold Stokowski, conductor, had arranged a program of Russian music, which was beautifully read and performed.

Polovetzki Dances from "Prince Igor" by Borodin, opened the concert with their remarkable contrasts in mood and rhythm. The element of savagery was closely linked with the dreamy oriental melodies in such a way as to provide continued enjoyment.

Entr'acte from Khovantchina by Moussorgsky was a high light both in content and conducting. The deep tone of sorrow, in all its tragedy was unerringly conveyed to the audience through the conductor's fine reading and the orchestra's splendid playing.

Excerpts from Stravinsky's L'Oiseau de Feu again charmed the hearers as they have done many times in the past. The grace of the Dance of the Fire-Bird, the beauty of the Dances of the Princesses, the fury of the Danse Infernale and the lulling melodiousness of the Berceuse were superbly brought out. Special mention must be made of the exquisite solo work of Marcel Tabuteau (oboe), Willem Van den Burg (cello), Daniel Bonade (clarinet), and Walter Gutterer (bassoon).

Tschaikowsky's Pathetic Symphony, which held the last half of the program, received a marvelous interpretation. The sombre passion of the first and last movements, enclosing the entrancing second (in five-four time) and the spirited third, were all brought out in the fullest measure. Mr. Stokowski received an enthusiastic ovation at the close, as well as at the beginning, and after each number.

JOHN CHARLES THOMAS WITH MENDELSSOHN CLUB

April 1, in the Academy of Music, the Mendelssohn Club conducted by Bruce Carey, gave its second subscription concert of the season, assisted by John Charles Thomas, who scored success as soloist, proving his eminent artistic work as a concert singer, in addition to his operatic laurels. His first group included Star Vicino (Rosa); Vittoria, Mio Core (Carissimi); Der Sandtrager (August Bungert) and two songs by Brahms, Der Schmied and O Liebliche Wägen—all artistically sung, and capped with the Pagliacci Prologue as an encore. The aria Salome from Herodiade by Massenet revealed his fine dramatic talent. As an encore to this he sang a French ballad, which was made doubly interesting by his preliminary explanation.

Features of his final group were Galloway's Alone Upon the Housetops, and The Lamplighter by Manning, in which he depicted the old lamplighter's singing (even to being off key), so delightfully that he had to repeat it. Pearl Curran's Nocturne also was very popular with the audience. He graciously sang four encores after his last programmed song, among which were the very humorous, Mother Hubbard (a take-off on the florid style) and the ever captivating Toreador. His magnificent baritone voice, perfect enunciation and artistic interpretations brought a storm of applause. His accompanist, Lester Hedges, did excellent work throughout.

PENNSYLVANIA GRAND OPERA COMPANY

On April 3, the Pennsylvania Grand Opera Company presented two one-act operas—Puccini's Il Tabarro (The Cloak) and Mascagni's well-beloved Cavalleria, closing with a spectacular ballet—well named Bacchanale, given by Mikhail Mordkin and his ballet corps.

Puccini's opera has been given only once before in Philadelphia, when the Metropolitan presented it in the season of 1918-19. When contrasted with the three great favorites La Boheme, Butterfly, and Tosca, it offers nothing new, save in the fuller and more modern orchestration and here Mr. DelCupolo showed his insight and mastery in a splendid piece of conducting.

The performance was a good one, despite the fact that the action moves rather slowly at first and the singers, too, have little opportunity save in low pitched recitative, until near or past the middle and at the very harrowing and tragic close, when the end comes like the outburst of a storm long brewing. At least this was the effect produced by Pasquale Amato, well cast for Michele—the master of the river barge. He also sang well, particularly in the duet with Giorgetta and in the mournful soliloquy before the sordid and realistic close.

Renata Flandina as Giorgetta was admirable both in her portrayal and in her singing. Her voice is rich and colorful and showed to advantage in her solo work and in her duet with Luigi, which part was well taken by Pasquale Ferrara. Giuseppe Cavadori, Luigi Dalle Molle, Mignon Sutorius and Giuseppe Reschiglian completed the cast and supplied the off-setting background exceedingly well.

A spirited performance of Cavalleria followed, with Rhea Toniolo, a prominent and reliable member of the company, as Santuzza, who here also added another to her many successful roles; her dramatic presentation of the part was one of the best seen in this city.

David Dorlini as Turiddu, Valentine Figaniak as Alfio, Ruth Montague as Mama Lucia and Mignon Sutorius as Lola were equal to both musical and dramatic requirements, while the large chorus was satisfactory. Mr. Del Cupolo showed his mastery as operatic conductor in his fine balance and discrimination.

The principals in the ballet were Mikhail Mordkin and Katia Sergeeva with off-stage soprano solo by Maria Kous-sevitzky sung in her own artistic style. The variety and unity of motion in the dance was a superb piece of artistry. The music used was that of the ballet to Samson and Dalila and was conducted by Fabien Sevitzky in the highly admirable manner characteristic of his conducting.

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That the Philadelphia Civic Opera Company continues to uphold a high standard was proven at its performance (Continued on page 48)

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Elman Again Soloist With Chicago Symphony

Gieseking, Kedroff Quartet, Manuel and Williamson, Sara Ann McCabe, Gordon String Quartet and Arthur Kraft Give Programs—Numerous Pupils' Recitals

CHICAGO.—At the Harris Theater, on April 7, a recital was given by a pianist who in a brief time has won a place for himself among the world's foremost keyboard artists. Gieseking does not believe, as so many other pianists do, that virtuosity consists of playing fast and loud and his performance of the Bach Partita in C minor, the only number heard by this reviewer, was a gem of perfection, a delicate cameo of beauty and color. His success was such as is accorded only to artists of his magnitude.

THE KEDROFF QUARTET

At the Goodman Theater on the same afternoon that unique organization known as the Kedroff Quartet sang with its wonted artistry a program made up principally of Russian composers.

MANUEL AND WILLIAMSON

A recital of music for two and three harpsichords and strings was given also on Sunday afternoon, April 7, at the Playhouse. The performers were Philip Manuel and Gavin Williamson, who had the assistance of Marguerite Davies at the third harpsichord, and William Paglin, first violin; Jack Baus, second violin; Clement Link, viola, and William Carver Williams, cello. The program consisted solely of works by Bach and his sons.

Manuel and Williamson's claim to recognition does not rest on the mere fact of their being innovators; they always leave a deep impression on their public by the intrinsic value and interest of their classical presentations. For several years they have rehearsed their programs, and they have become experts on the harpsichord. One would have thought he had been carried back to the days when the Bach compositions were played to men in knee breeches and women in hoop skirts, as Manuel and Williamson played the Bach Concerto in C major. The Playhouse, which was crowded to suffocation, re-echoed at the conclusion of the number with thunderous applause. The audience was enchanted and delighted, not only by the remarkable performance of the work, but by the decorum that added a touch of novelty to the whole performance. The two harpsichords, which are patterned after Bach's finest instruments, were beautifully manipulated by those two virtuosos of the predecessor of the pianoforte, which is still an aristocrat among musical instruments. Manuel and Williamson should repeat their program next season. It is well worth hearing more than once and though their repertory is extensive and comprises all the harpsichord literature, a repetition would delight those who were present and should be thronged by those unable to purchase tickets on this occasion.

SARA ANN MCCABE

Lovely is the best term that can be used in reviewing the debut recital of Sara Ann McCabe at the Studebaker Theater on April 7. The very young soprano has a host of friends in Chicago, where heretofore she has been known only as a church singer. Now she has created a place for herself in the recital hall. She has a lovely personality, a lovely voice, and all told, she is a lovely singer. She seemed unassuming, intelligent and knows how to project the ideas of the composer over the footlights. We heard her only in her old Irish group, during which she had the audience in a

state of hilarity, especially after Oh, Did You N'er Hear of the Blarney.

The young singer was happy in having at the piano Mrs. Herman Devries, who not only gave her superb support, but whose presence on the stage gave added assurance to the young debutant.

GORDON STRING QUARTET

Playing in the Chamber Music Society series at the Blackstone Theater, the Gordon String Quartet again brought music new to Chicago in Daniel Gregory Mason's Three Pieces for flute, harp and string quartet, in which they had the assistance of Joseph Vito, harpist, and Ernest Liegl, flutist. One admires Jacques Gordon's enthusiasm for new music, for he seldom builds a program without including in it a novelty or compositions that are seldom heard. Mason's numbers, which were a Sarabande, an Elegy and a Caprice, proved interesting and likable. Composers can always rely upon this fine violinist and his associates for the best possible performance of their numbers, and this occasion was no exception to the rule, for in the Gordon String Quartet Mason had a splendid interpreter. Other numbers given admirable performance were the F major quartet of Vittorio Rieti and the one in D major by Cesar Franck.

ARTHUR KRAFT SINGS WITH TELEPHONE CHORUSES

As soloist with the Bell Telephone Combined Chorus at Orchestra Hall on April 8, Arthur Kraft won much success through the sheer beauty of his voice and art. His fine tenor voice was heard to great advantage in his solos, which were given with that high art, pure enunciation and fine style so characteristic of this artist's work.

ELMAN AGAIN SYMPHONY SOLOIST

Wagner at his best formed a stirring climax for the season's last Tuesday afternoon program of the Chicago Symphony at Orchestra Hall on April 9. Frederick Stock's concert arrangement of excerpts from the third act of Tristan and Isolde was a happy choice for an impressive farewell. It was great playing of a magnificent tone drama under the leadership of a master Wagner conductor—breath-taking, pulse-quickening in its eloquence. There were also Georg Schumann's Liebesfrühling overture, Otterstrom's Elegy Chorale and Fugue, and the slow movement, Solovej, the Brigand from Gliere's third symphony.

The soloist was Mischa Elman, who played the Mendelssohn violin concerto with his familiar artistry, exquisite tone and musical and technical proficiency.

ELSE HARTHAN ARENDT PUPILS HEARD

Loretta Liedell, soprano, and Marcia Sandahl, contralto, upheld the high standards of the Else Harthan Arendt studio when they sang with fine success in a recital at Sherwood Recital Hall on April 9. Miss Sandahl gave a group by Mednikoff, Sandahl and Whitehead and with Miss Liedell sang the Rossini duet, Quis est homo.

SOPHIA BRILLIANT LIVEN AND JACQUES GORDON

Sophia Brilliant Liven, pianist, will give her annual sonata recital with Jacques Gordon, violinist, at Kimball Hall on May 3. Mme. Liven has had much success here and abroad in sonata recitals, having toured Europe with Prof. Leopold Auer and many other notables, and the several she has given here with Mr. Gordon and others have proved her a pianist of exceptional ability and an ensemble player of excellence. The program contains sonatas by Richard Strauss (in E flat major) and Grieg (in F Major) and a suite in D minor by York Bowen.

BENDITZKY PUPILS HEARD

A large audience enthusiastically applauded the pianistic efforts of a group of pupils of Leon Benditzky, head of the piano department of North Shore Conservatory, on April 5, when they played in piano recital. Alice Dubow, Charles Vogl, Lois Goldstein, Virginia Martin, Harold Eisenberg, Maurice Glaser, Mrs. O. Vogl and Evelyn Mack presented a program made up of numbers by Beethoven, Burgmüller, Bach, Hoffen, Haydn, Mendelssohn, Paderewski, Bohm, Scarlatti, Schubert-Liszt, Rubinstein and Chopin. Each participant met with the full approval of the listeners and proved excellent disciples of this well known pianist and instructor.

BUSH CONSERVATORY NOTES

On March 30, students of Charlotte Daane were heard

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SIBYL SAMMIS MacDERMID,
and some of her young artists who are seeing her off
for an Easter vacation in Bermuda.

in recital. The program was given entirely by boys who have had the Curtis Class Method with Mrs. Danne.

Students of the piano and voice departments gave a recital on April 6.

On April 10, students of the Harold von Mickwitz Repertoire Club gave a program of Edgar A. Brazelton's compositions. The members of the Repertoire Club were assisted by Edith Trewartha, soprano; Edward Otis, baritone; and the Bush Conservatory String Quartet.

Ruth Carlmark, organist, student of Harry Carlson, gave an organ recital on March 11 for the Tri City organist club at Moline, Ill.

The choir of the Wellington Avenue Congregational Church gave The Seven Last Words of Christ by Dubois on Good Friday evening. The soloists were Leota Holton, soprano, student of Erna Rounds; Clifford Ramsey, tenor, and William Cizek, baritone, both students of Herbert Miller. Keith Holton is organist and director.

Beatrice Beardmore, soprano, and Jessie Tanner, danseuse, gave a program at the Sovereign Hotel for the Ravenswood Civic League on April 11. Miss Beardmore is a student of Mme. Emmy Ohl and Miss Tanner is a student of Margaret Koch. Madge Van Dyke accompanied Miss Beardmore and Miss Tanner. Miss Tanner danced for the Altenheim Club at the Webster Hotel on April 2 and scored a decided success. Glowing comments have been received regarding her artistic and charming dances.

Margit Ferton, violinist, pupil of Richard Czerwonky, was soloist at the seventh annual banquet of the Swedish Epworth League, which was held recently at the Bismarck Hotel. Miss Ferton was accompanied by Audrey Hauswirth, pupil of Mme. Julie Rive King.

BARONESS VON TURK ROHN PRESENTS PUPILS

Every Thursday, between seven and nine o'clock in the hall of the Girvin Institute of Music, Baroness Von Turk Rohn presents her students before a few connoisseurs. On April 11, among the interested guests were Mr. Taylor of the Arthur Judson management; Vladimir Rosing, manager of the American Opera Company, and a representative of the MUSICAL COURIER.

The program opened with several choruses beautifully sung by the young men and women, well accompanied at the piano by one of the Baroness' pupils, the Baroness wielding the baton with marked ability. Then Herlinda and Maria De La Vega, two young Spanish sisters, sang songs in their native tongue with good voice and fine spirit, illustrating the meaning with pantomime that helped materially in understanding the text. Then Maria De La Vega disclosed an uncommonly good contralto voice in the Habanera from Carmen, in which she was assisted by the choristers. Sophie Paskevoicz, a handsome young woman, the possessor of a voluminous and well trained voice, sang the Flower Song from Faust and, probably to demonstrate her versatility, she did the Ritorna Vincitor from Aida. Two charming young ladies, sisters from the Erin Isle, Marion and Lydia O'Connor, sang most agreeably the duet from Lakme, and Miss Lydia was heard in the Caro Nome from Rigoletto. Miss Bach sang the Connais tu le pays from Thomas' Mignon. We were unable to hear the balance of the program, which was presented by Will Leinberg, who sang La Donna e mobile from Rigoletto, and J. Caro, who gave When Love Goes a'wooing, by Carpenter.

Baroness Von Turk Rohn, a real dynamo of energy, has done tireless work with her students. Her class, which consists of some sixty students, showed what can be accomplished by a diligent teacher. The Baroness' method is, as far as we are aware, unique, as she trains her students not only to sing well, to enunciate clearly, but also how to coordinate the mind with the body. To obtain that coordination before the concert the students gave a demonstration of Eurythmics while singing. First they sang "ah" expressing joy. The foot being at a certain angle, the hand extended, the head well erect, they shouted their "ahs" as though really there was joy in their soul. "Now sing 'oh' as in despair." Girls and boys while singing slowly fell upon their knees and their "oh's" expressed the note of pathos well. It would take too long here to enumerate the various exercises which amplify the Baroness' method, but from the above, it may be seen what she is accomplishing with her students.

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who later during the evening were given more opportunities to shine individually.

COLUMBIA SCHOOL JOINT RECITAL

A joint recital by Jewel Prosser, contralto, and Elaine Rich, pianist, at the Columbia School Recital Hall on April 9, was admirably presented by these two artist pupils, who reflected credit upon their instructors as well as on the institution in which they have been taught. Miss Prosser, who is one of Louise St. John Westervelt's most illustrious pupils, sang numbers by Gluck, Dvorak, Marx, Cui, Nikolayeff, Verdi, MacDermid, Barnett, Novello and LaForge. Miss Rich, who emanates from the well known Clare Osborne Reed's studio played Brahms, Tscherepnin, Wladigeroff, Debussy and Griffes numbers.

VITALY SCHNEE'S PUPILS' RECITAL

Vitaly Schnee will present the following pupils in piano recital at Lyon & Healy Hall on April 28: Elaine Altschuler, Eunice Kraus, Eugene Brodsky, Bernice Peck, Zita Samson, Norman Miller, Frieda Bielzoff, Edward Brody, Joseph Markin, Frieda Wilson and Clarence Zollicoffer.

PENULTIMATE SYMPHONY CONCERT

Liszt, d'Indy and Strauss made up the program for the Chicago Symphony regular concerts of April 12 and 13, the next to the last of the season, with Alexander Brailowsky as soloist. The first half of the program comprised the overture to D'Indy's opera Ferval, the Strauss tone poem, Thus Spoke Zarathustra, of which Conductor Stock and his musicians make a mighty spectacle of gorgeous tone color and virtuosity.

The entire second half was devoted to Liszt with Brailowsky playing the E flat Concerto and the Totentanz, and the orchestra the Mephisto Waltz. Brailowsky's steel fingers made glittering display of the concerto and the shorter number and earned him the vociferous applause of a stirred audience. The orchestra's playing of the waltz and accompaniments for the pianist were of the finest.

ROLAND HAYES IN RECITAL

Roland Hayes sang a "program of requested favorites" at Orchestra Hall on April 12.

MANY BUSY HOWARD WELLS PUPILS

Howard Wells continues to supply a demand for pianists for concert and club recitals. The most recent engagements of young artists who are being trained by Mr. Wells are George Seaberg, engaged for the final artist concert of the Kenwood Music Club; Leendert Van Ryn, at Le Cerle Francais; Mrs. Edwin Fletcher at the Friday Club; Katherine Perry, at the Watertown, Wis., Euterpe Club; Margaret, Schmitt, recital for the Schubert Club, Kenosha, Wis., and a re-engagement at the Kenosha Woman's Club; Florence Roe, at the Hamilton Park Woman's Club; Dean Remick at the Fortnighly club and Pauline Manchester, who won the Mason and Hamlin grand piano at last year's contest of the Society of American Musicians, at a joint recital for the Winnetka Club.

MRS. MANN TO HAVE LARGE CLASS DURING SUMMER

Ellen Kinsman Mann reports many registrations for her summer term, which begins July 1 and continues six weeks. Not only from studios near Chicago, but from Idaho, Utah, California and other more distant locations many teachers and singers have indicated their attendance at her annual summer class.

There will be several special features this year, including a teachers' round-table discussion and repertory class and weekly studio teas, at which informal programs will be given by Mrs. Mann's summer students.

AMERICAN CONSERVATORY NOTES

Ada Belle Files, advanced voice pupil, appeared in a recital for the Extension Club in Pittsburg, Kans., on March 28 and gave a recital in Fort Scott on March 30.

John J. Hattstaedt, president of the conservatory, spent several days in attendance at the meetings of the National Association of Music schools held at the Stevens Hotel last week. Mr. Hattstaedt has been for several years a member of the Curriculum Committee of this organization. Charles J. Haake, assistant to the president, was also in attendance part of the time.

The re-engagement of Josef Lhevinne, world famous pianist, to conduct a master class at the American Conservatory this summer has elicited great interest on the part of artist students, young professional pianists and teachers in all parts of the country. Mr. Lhevinne will accept private pupils and will also conduct repertory and teachers classes. Free scholarships for both private lessons and for admission

to the repertory classes will be offered. These will be determined by competitive examinations.

Elizabeth Wilkin, contralto, a student of Karleton Hackett, has been engaged by the Redpath Chautauqua Bureau for a tour of fourteen weeks through the Southern states, opening in Columbus, Ga., May 6.

Mac Willems, who gave a piano and song recital at Kimball Hall on April 14, is an artist pupil at the Conservatory.

Lucile Turner, violinist, artist pupil, was heard in recital at Kimball Hall on April 11. Miss Turner is a talented young violinist who has held a Juilliard Scholarship in New York and has done much concert work in this country.

Fern Mathes, mezzo-contralto, pupil of Karleton Hackett; Tessie Peta, violinist, pupil of Scott Willits, and Evelyn Schultz, pianist, pupil of Adalbert Huguette, gave a program on April 5 for the Parent and Teachers' Association of Hinckley, Ill.

Pauline Stephens, artist pupil of the voice department, has been engaged for a benefit recital on April 25 for the Park Ridge School for Girls, Park Ridge, Ill.


JEANNETTE COX.

A Dream?

By Rene Devries

Dreams and reveries are not synonymous, yet sometimes the two phenomena are twins.

My imagination, probably having been made keener by several announcements of the Chicago Civic Opera Com-



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pany, resulted during the day in a long reverie of the future of that company and continued during the night in a long dream, which is yet so vivid in my mind as to permit its description here. Dreams, they say, are to the contrary, yet the many scoops to be found in this article and which have only the official stamp of Queen Mab, might be verified next November.

It was the opening of the Chicago Civic Opera season in its new home on Wacker Drive, and though many today think that the building will not be finished for the opening, everything was in readiness, as we soon discovered after paying our taxi driver. As we entered the hall we shook hands with Herbert M. Johnson, who not only was the business manager of the company, but the manager of the building. The hall was full of smoke and we wondered if something unforeseen had happened. We were told that the camera men from the various dailies were "shooting" at the notables as they entered the new theater. Leaving Johnson to go to our seats, we were stopped by a tall, broad fellow whom we recognized at once as Egon Pollack, the distinguished conductor. "Hello, Mr. Pollack," we said. "Back again? We had a chat a year ago in Chicago, but you did not tell us that you would come back again. What are you doing here?" Said he, "What's the matter, my dear sir, are you not aware that I am one of the conductors with the company, that for my re-entry after many years absence I am to conduct Die Walkure with Frida Leider as Brünnhilde?"

"Leider? I thought Van Gordon would sing the role in which she has scored so many triumphs here."

"No, Leider."

"What other German operas are you to present?"

"Meistersinger, of course Lohengrin and perhaps Tristan and Isolde, but naturally, Polacco will conduct some of those German works, too. We are to divide the German repertory between us."

"I read last spring in Comedia that Toscanini was coming and that Meistersinger would open the season with the famous maestro directing the performance. Are we to hear Meistersinger or Walkure tonight?"

"For the second time, what is the matter, my dear sir? Are you a somnambulist?"

"No, but, really, seeing you in the hall has completely shocked me. I did not expect to see you here. I was looking for Toscanini tonight."

"Well then I will give you a big scoop. You can wire your paper that between the second and third acts all the artists of the company will appear on the stage and you will then see all the conductors as well as all the principals and you will listen to what Samuel Insull has to say regarding the opening night as well as the future of the company."

Then came Edward C. Moore, of the Chicago Tribune. He was wearing a full dress suit and as we wondered, he said, "I took the old suit out of the camphor. I wear that uniform once a year for opening night, so really that eighteen year old suit has been on my back only eighteen times. Fashions for men don't change much after all." Then as we parted from Both Pollack and Moore, we shook hands with Maurice Rosenfeld of the Daily News, who told us some reminiscences regarding the opening of the old Auditorium.

Finally we reached our seats and discovered how comfortably we could listen to the opera, and after glancing through the program we discovered why a German opera had been scheduled for the opening night, though we had been told previously that excerpts from various operas would be given in order to give a chance to several of the principals to appear on this big occasion.

"Hey, you there," shouted Eugene Stinson of the Journal, whom we mistook for Alfred de Musset. "Is that the way you listen to opera? Snoring so that I cannot hear a note from Coteuil. Wake up, old man, you are asleep."

"Certainly not. I always listen to the opera with my eyes closed and that's why once in a while I move my hands so that the musicians in the orchestra should not think that I am asleep. I heard Coteuil all right, even though that trombone player blows too hard on his instrument. That must be the snoring you hear. He used to play under a conductor who had for motto 'Loud and fast. That's what the public wants and that's what I will give them,' and he got the hook."

"Wake up, wake up, old man. You are disturbing every body. Did you eat a Welsh rarebit or what's the matter?"

After grunting two or three times, we suddenly woke up and were happy not to have inconvenienced the habitues of the opera by our loud broadcasting.

Platt School Studio Notes

Last month the Platt School of Music of New York presented an informal recital in its studio featuring children from ten to fourteen years of age, in the string department of the school. The pupils appearing were Joan Kinney, Ferdinand Roth, Kenneth O'Meara, Frank Evans, Frances Pickett, Arthur Bogin and Julius Chernowitz. An ensemble group of four violins, two violas, cello and piano offered the Swan (Saint-Saens). At the conclusion of the program, Eleanor Bello, pupil of Estelle Platt sang the Jewel Song from Faust and the Cossack Cradle Song. Anthony Borello, pupil of Charlotte Kendall Hull, and assistant to Miss Hull in teaching, played the first movement of the G Minor Concerto by Bruch.

The following week, Dorothy Helmrich, soprano, was the guest of Miss Platt and spoke to the student group on her musical life abroad. Another guest, Flora McDonald Wills, delighted the students by telling of her experiences with Calvé and Maurice La Farge. Anthony Borello appeared in recital on March 24 with Dr. Tertius Noble, organist of St. Thomas' Church. Mr. Borello, who has been playing for the last month at the Chapel of the Intercession and who teaches at St. Mary's School in Peekskill, N. Y., is preparing for his recital, which is to be held in the near future. The annual Scholarship Recital of the Platt School will be held at Town Hall on May 18.

Oliver Stewart Easter Soloist

On Easter Sunday, Oliver Stewart was a special soloist at All Souls Universalist Church in Brooklyn, the others being Marguerite Ringo, soprano; Florence Mulholland, contralto, and Fred Patton, bass.

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(Continued from page 45)

on April 4, when Debussy's L'Enfant Prodigue and Gluck's Orpheus were given.

The Debussy cast numbered Alma Peterson as Lia, Albert Mahler as Azael and Nelson Eddy as Simeon—a group of singers in every respect well chosen for their vocal gifts and admirably adapted to the characters portrayed; although in this opera and also in the one following there is small opportunity for action, in a measure all the more difficult to carry through. Miss Peterson as usual showed beautiful quality of voice imbued with tender and deep emotional tone, singing in a manner admirably suited to the role. Mr. Eddy's work was splendid in portrayal, and vocally of a very high order. His voice is increasing in depth but losing none of that smooth and real musical timbre for which it is becoming noted. Mr. Mahler did perhaps the best singing he has done since his connection with the company and his acting was notably fine, calling forth immediate acknowledgment from the audience.

The chorus work, as also in the following opera, was such as could not fail to arouse appreciation and enthusiasm both from the musical standpoint and in the matter of its grouping, posing and action, which greatly enhanced the productions in their entirety. It was a large chorus, splendidly trained, and demonstrated what an asset it can be. Margaret Matzenauer was heard in the title role of Orpheus, for which her magnificent contralto is so well suited. Her art in its use is unquestioned and her singing of the beautiful and dignified music of this old and lovely opera afforded moments of pure enjoyment.

Miss Peterson's second appearance of the evening was as Eurydice, to which she added grace and stately beauty as well as filling all requirements. The short duet with Orpheus was beautifully done by both artists.

Hilda Burke was charming as the dainty little God of Love and scored a success with her lovely clear soprano.

The stage settings were beautiful, showing most careful study for the effects of Greek background, and were most artistic in their simplicity, marvelous in color rhythm, which in conjunction with the exceedingly fine interpretive dancing by Vera Strelska and the Cortissov Dancers and the accompanying rhythmic movements of the chorus, prevented a static condition which otherwise might obtain in this opera.

Mr. Smallens conducted with a full sense of the contrast in the musical content of the two operas—so widely divergent as spanned in time by one hundred and fifty years—and the result testified to his admirable musicianship and excellence as operatic conductor.

MATINEE MUSICAL CLUB

The Matinee Musical Club held its regular meeting on April 2, in the ballroom of the Bellevue-Stratford, when the Club Piano Ensemble appeared in three numbers. This group, directed by Agnes Clune Quinlan, consists of eight young women, playing four pianos. The personnel is as follows: Marion Dougherty, Ruth Leaf Hall, Helena Norton, Marcella North, Kathryn O'Boyle, Eva Folsom Sully, Ella Wyman Wile and Margaret MacDowell Codrington. The numbers presented were Overture of Mendelssohn's Midsummer Night's Dream; Overture of Italians in Algeria by Rossini; the Chabrier Espana. The prolonged applause of the audience after the Espana bespoke the pleasure which these numbers gave.

On the same program were the Civic Opera Quartet (Helen Jepson, Maybelle Berretta Marston, Albert Mahler and Ralph V. Jusko) in numbers from Martha, Lucia and Rigoletto, which were beautifully done and much appreciated—The Civic Opera Trio (Helen Jepson, Elizabeth Harrison and Maybelle Berretta Marston) in the trio from Ariadne by Strauss also very well sung.

Charlotte Bentley, soprano, pleased with her singing of Dich Theure Halle from Tannhauser and Nobles Seigneurs from Les Huguenots.

Ruth Montague, mezzo-contralto, exhibited an unusually beautiful voice and good artistry in songs by Handel and Godard.

Florence Haenle, violinist, drew applause for her playing of numbers by Gershwin, Faure, and DeFalla.

Tillie Barnach, soprano, sang the Air de Lia from Debussy's Prodigal Son splendidly.

The four accompanists of the various singers were excellent in every respect—they were Ruth Leaf Hall, Mary Winslow Johnston, Helen Boothroyd Buckley, and Alice Wightman.

SIMFONIETTA CHILDREN'S CONCERT

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, conductor, presented its first Children's Concert on the morning of April 6 in the Bellevue-Stratford Ballroom.

The program consisted of some ancient music—representing the Greek, Hebrew, Indian and Chinese people's melodies—followed by a French Rigaudon and Chanson in the style of Lulli; Schubert Dances and I Had a Pal from the German; a Russian Kamarinsky; Drink to Me Only With Thine Eyes and Dunhill's Sailor Dance (English).

Later numbers were hornpipe, jig, haymakers, and monkey's dance from Purcell's Fairy Queen Dances—Les Vendredis Polka by Liadow-Glazounow-Sokoloff—Gossip by Dubinsky—and Prelude, Minuetto and Burlesque by Bossi. Mr. Sevitzky proved equally happy in his informal explanations of the music and composers and his conducting, which as always was excellent.

One of the children in the audience, Muriel Averett, was eleven years old on this day and was allowed to choose a number to be played. Her choice was Dixie, which was obligingly played by the Simfonietta.

LONGSDORF PUPILS BROADCAST

A program of two piano music of high musical merit was recently broadcast from station WIP by pupils of Julia Keyport Longsdorf. The numbers included the Priests March from Athalia by Mendelssohn, played with great precision by Helen Stembrowska, Anne Mumper, Dorothy Miles, and Wanda Oliver. Margaret Mitchell and Martin Blumberg played Rachmaninoff's Prelude Militaire, op. 23, No. 5, and Roberta Lynch and Robert Spencer played Alba and Canzone Amorosa from Nevin's Venetia. Both these duets were performed with fine spirit and absolute correctness. Isabelle Freyburger, Robert Kader Spencer, Roberta Allen Lynch and Martin Blumberg did fine work

in the Second Movement of Tchaikowsky's Fifth Symphony, and also in the closing quartette—Polonaise from Tchaikowsky's Eugene Onegin.

Vladimir Bednar, violinist, played Raff's Cavatina, with a true, pure tone, and was well accompanied by Margaret Mitchell.

Miss Longsdorf is to be congratulated on her fine training of these young pianists.

M. M. C.

Notes from the Berta Gardini Studios

One of Berta Gardini Reiner's pupils, Mabel Jackson, has been engaged as soloist for the annual Song Festival to be given in Dayton, Ohio, by an organization of fifty male voices. Mrs. Jackson is the only woman who will participate.

Mrs. Reiner recently received the following letter from a former pupil, Maurice Lucas, associated with the Western Hills Conservatory in Cincinnati:

Dear Mme. Reiner:

As you will see from the inclosed clippings, I am, in my humble way, endeavoring to perpetuate the name of Berta Gardini Reiner.

I know that you will be pleased to know of the successes that our little school in the Western Hills is enjoying. The people have responded wonderfully and I have a number of pupils who feel they are getting some place.

You already know of my deep regard for you and your method of voice building, but I just want to say that I have studied with a great many teachers and I never found satisfaction until beginning my work with you. I have learned that there are only a few real teachers of voice. In the whole time we worked together I accomplished more than all the years previous.

I often think of the many enjoyable hours of work spent in your studio at the Conservatory.

Most cordially yours,
MAURICE LUCAS.

Homer and Daughters to Tour

Evans & Salter announce that next season Louise Homer and Louise Homer Stires will tour America in a series of joint recitals, with Katharine Homer at the piano. Their successes this season in the large cities of the East have prompted this decision, according to Evans & Salter. The Washington Star had the following to say of their concert there:

"Louise Homer, famous contralto, and her charming daughter, Louise Homer Stires, soprano, might well have typified Walt Whitman's well known phrase, 'I hear America singing,' when appearing at Poli's yesterday afternoon. They are American, and, in addition, had Katharine Homer, another daughter as excellent accompanist, while singing, some of the time, songs written by Sidney Homer, father of this distinguished native musical family. The three feminine members of the family made an effective and graceful picture."

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

If Concentration of Industrials Be Profitable, Why Not Concentration of Representation?—The Revolutionary Methods of the American Piano Company

The problem of single or multiple representation.

In the old times in the piano retail trade such a thing as a manufacturer supplying two or three dealers in one city with his productions was an unheard of thing, except probably in the days of the old Hale stencil production when pianos bearing different names were sold to different dealers in the same towns or cities.

Out of this there grew a multiplicity of representations in a single territory. There were several large industrials created through the absorption or by combinations of different factories.

It was thought that the multiple method of distribution increased production. Later developments, however, caused many in the piano industry to question that mode of distribution.

The Old Argument

Efforts were made on the part of thoughtful men in the industry as to whether the best results as to the increasing of sales were brought about through such methods. The main argument against the multiple system was that a dealer who had purchased a low grade piano from a manufacturer who was making a higher grade piano, and the lower grade and the higher grade were represented in the same center by different agencies, the man with the lower grade piano would argue that his piano was the same practically as the other, as they were manufactured in the same factory.

When the greater combinations came in and different units were combined with factories in different locations, it was thought that it would bring about a readjustment of the difficulty as to competition. It soon developed, however, that as the piano industry centralized into a smaller number of units through combinations and absorptions, that the distribution problem became one of difficult solution. It was not until George Urquhart, president of the American Piano Company, made the great plunge, as it seemed, and announced that the four units of the American Piano Company, that is, the Mason & Hamlin, the Knabe, the Chickering and the Foster-Armstrong units, would all be concentrated into the hands of one representation in each city, that the crucial test was made.

The Great Change

Other industrials controlling several different makes or names had made tentative tests; and, strange to say, these tests, or at least one that was made, found that more pianos from that particular industrial were sold in a given territory than under the old plan of the multiple representation. This, however, was not of strong enough importance to induce that particular industrial to forego the multiple representation and move into the single representation.

Mr. Urquhart's determination was received with a gasp through the entire piano trade and industry when it was announced that this move would be made. In the last issue of the MUSICAL COURIER the results of this move were given in a table, showing the increased sales in twenty-eight of the larger centers of this country.

A larger number of cities than this could have been given, but for the purpose of illustration, and in the keeping of a promise made last fall by Mr. Urquhart that he would give the results of this revolutionary movement, indicate that a single representation for an industrial in the piano business is production of a concentration that re-

sults in greater sales. In other words, the dealers of a given city are not competitors in the selling of pianos from one industrial.

This competition has been of such a nature that it is hard to discuss without taking up a single territory and giving the figures, but the percentage figures given by Mr. Urquhart indicate that the single representation enables a greater distribution, and this through a concentration and a confidence in the presenting the different grades of pianos from the same industrial by the same retail organization that increases the production of the industrial.

The Basis of Selling

Herein we find placed before the piano trade of this country, and particularly the industrials, a solution of conditions that have militated against an increased production for the industry. Confidence is the basis of all piano selling. No one who has retailed pianos but can admit that the stronger the confidence of the dealer and his salesmen in what he is offering, the greater number of instruments will be sold.

We can take any one of the twenty-eight cities that Mr. Urquhart gave as an illustration of the increase of sales through the single representation, and it will be found that while a multiple distribution would give several good, reliable dealers leaders, there is lost that confidence which results in a lesser number of sales. A concentration of the dealer and his salesmen upon the single representation of several makes of pianos from one source will give an advantage that can not be overcome, for there is given that confidence of the dealer and his salesmen which must be given to the buying public. The old argument of "just the same" is done away with in the single representation. One can readily understand that the innocent purchaser is confused when he is met with the argument of one dealer that his piano comes from the same factory as the piano offered by the other dealer.

Piano men as a rule seem to concentrate their minds upon what they think about pianos, never realizing that the people they are trying to sell pianos to know nothing about the piano game. We all know that there are piano industrials that will turn out from the same factory pianos of different grades. They will honestly represent the pianos as is, and through this they can, through the single representation, carry out their own honest claims and do away with the misleading argument of salesmen as to the pianos coming from the same factory and being just as good.

A Sales Backfire

No matter what the manufacturers have said or done, or the differences as to price, it is hard to convince a piano buyer who is "listening in" to the arguments as advanced by the different salesmen in their efforts to close. Here is probably one of the most difficult problems to solve that has been presented in piano distribution. There is a backfire presented in a multiple representation in a given territory that often reverts sales in a different direction from that which is attempted.

Any piano salesman knows this, but how many of the people that the salesman comes in contact with can be made to understand that different grades of pianos can come from the same factory when the argument is presented to befuddle the understanding of the prospective buyer?

During the past years that this concentration of interests or piano names has been going on, there

has been great difficulty in the placing of franchises to advantage. Mr. Urquhart swept all of this aside, decided that the various units of the American Piano Company would receive a single representation, and that, as a matter of course, disrupted the whole distribution representations throughout this country. Probably there has been no problem that has caused as much argument.

When we realize that a single territory that probably had anywhere from three to six representatives selling the American Piano products, and these several representatives of the American Piano Company in actual competition one with the other, we then come to an understanding of the situation when the three to six representatives were concentrated into one.

This transition is but in its infancy at the present time, but the results have been of such a nature, and this during a time when all piano dealers were bemoaning the lack of sales, the percentage of increase in the territories where this change from a multiple to a single representation, has given results that indicate the solving of the problem for the manufacturer.

When one goes back over the past few years and realizes the number of large industrials that have gone out of business, or are practically in *status quo* as to production, but work along the lines of the multiple representation, selling every dealer in a town and supplying different names of pianos, and representing honestly the differences as to grades and price, there was not the business coming from this or that territory that the production of the industrials demanded.

Faulty Distribution

There was something evidently wrong in the distribution system wherein the multiple representation prevailed. From large productions, manufacturing interests have been reduced or taken over into other combinations, and from productions of 2,000 there soon would be a production of five or six hundred, and this, it is believed by the present writer, due to the multiple distribution and the effort to do a large business in a given territory through having several dealers instead of one all competing for a single sale.

It might be well to again reproduce the figures that Mr. Urquhart gave out and which were printed in the last issue of the MUSICAL COURIER, for this question is of such vital importance that every piano manufacturer in this country should study and consider it. If they can be induced to do what the American Piano Company is doing, there would be a reduction of dealers, which all realize at the present time are entirely too numerous for each dealer to get a return that will make him an enthusiastic representative and sell more pianos to a greater profit for himself and do away with a competitive force that has not proven satisfactory.

The Proof

Here are the figures given out showing the results that have come to the American Piano Company within the past year:

Detroit, Mich., 5 per cent.; St. Louis, Mo., 50 per cent.; Los Angeles, Calif., 50 per cent.; Buffalo, N. Y., 65 per cent.; Baltimore, Md., 1 per cent.; Cincinnati, O., 175 per cent.; Kansas City, Mo., 30 per cent.; Minneapolis, Minn., 60 per cent.; Providence, R. I., 35 per cent.; Washington, D. C., 40 per cent.; Omaha, Neb., 200 per cent.; Denver, Col., 30 per cent.; Toledo, O., 45 per cent.; Paterson, N. J., 200 per cent.; Birmingham, Ala., 20 per cent.; Columbus, O., 65

Piano and Musical Instrument Section

per cent.; Worcester, Mass., 125 per cent.; Richmond, Va., 25 per cent.; Akron, O., 200 per cent.; Houston, Tex., 1 per cent.; New Haven, Conn., 10 per cent.; Grand Rapids, Mich., 100 per cent.; Hartford, Conn., 80 per cent.; Bridgeport, Conn., 50 per cent.; Des Moines, Iowa, 10 per cent.; Wilmington, Del., 20 per cent.; Ft. Worth, Tex., 60 per cent.; Albany, N. Y., 15 per cent.

A Basis of Comparison

There is something more in these figures given by Mr. Urquhart than a mere proving that this system of distribution is productive of larger results for the American Piano Company than under the old system; that is, it gives the manufacturer an opportunity of making a comparison of the increase or decrease of his own sales if he is selling on the multiple representation plan in any one of those cities. **The manufacturer can take the percentages and work them out as to his own distribution by comparison.** There is here given an opportunity to arrive at a solid solution as to why he is not getting a greater return from any one of these cities than he has in the past.

The question of population enters into this problem. It is easy to get the population of any city in this country as of July 1, 1928. As the piano industrial units lower in numbers, then each remaining unit should receive a larger percentage of sales than when the different named pianos that he is producing in the territory that he has under consideration.

Let the manufacturers dig into this problem and see if there can not be brought about through this new system of distribution a reduction as to the number of dealers that will even up with the reduction of the number of industrial units. The American Piano Company can easily arrive at the distribution of any one of its makes that is being represented today by a single representative and compare the production; as for instance of the Mason & Hamlin in a given territory, and that compared with the Knabe, the Chickering, or the Foster-Armstrong products, and arrive at a certain appraisal of probable distribution for the future.

The Cleveland Example

In an article published two or three weeks ago in the MUSICAL COURIER, there was given the number of pianos sold in the city of Cleveland. To arrive at the single distribution unit in Cleveland of the American Piano products, it was necessary to segregate the sales of the Mason & Hamlin, the Knabe, the Chickering, and the Foster-Armstrong pianos in order to arrive at a figure for the American Piano Company unit there. It was found that each one of these instruments named received a higher percentage of sales under the single than under the old multiple method. That is to say, when the pianos named were each handled by a different dealer, each dealer sold less of the make of piano that he represented than is now being sold with all the products of the American Piano carried under one roof.

This is bringing about another demonstration that is of great interest; that is, the American Piano Company, when it is not able to find a representative that can take over the entire line, opens a branch controlled by the American Piano Company. There is being brought into these branches the various elements of economy that were presented in the series of eight articles in the MUSICAL COURIER last fall when this transition was being put into force. A table of percentages as to overhead, etc., was given, and it may be well in making clear to the manufacturers and dealers throughout the country what all this means, to reproduce this table prepared by Mr. Urquhart, under which these American Piano Company branches will be carried on.

A man with as much firmness and decisiveness as is shown in this revolutionary distribution method evolved by Mr. Urquhart, is seeing that the branches are conducted along the lines that should be adopted by every retail dealer throughout the country. Here are the percentages, that is, the holding to inventory, the rents and other items of costs of conducting a retail business that is based upon the fundamental of capital and the volume of business produced. Probably this can be made more plain by repeating what was printed in the MUSICAL COURIER of November 15, 1928, as follows:

What is Name Value Worth?

This is certainly a remarkable viewpoint, for it has been demonstrated that name value is the paramount incentive back of a piano sale. The name of the piano comes first, then the name of the dealer afterward, but combination of the name of piano and dealer presents an unusual foundation for the public to extend a recommendation in the way of buying.

A dealer selling \$100,000 worth of pianos a year is given on the 5 per cent. appropriation basis \$5,000 to advertise. This is a very small sum for the dealer to expend, but it must be borne in mind that the probabilities are that the manufacturers back of this are expending another 5 per cent. That brings the sum total as to possibilities of any one particular make of piano to 10 per cent. The manufacturer, however, has to figure on a basis of 5 per cent. on a lower scale of prices than does the dealer, who has a double margin to figure on, and therefore it would be proper to say that instead of 10 per cent., it should be 7½ per cent., 5 per cent. to the dealer and 2½ per cent. to the manufacturer.

Calculating Returns on Advertising

The small dealer in the small center can not possibly expect to get as great a return in sales for his 5 per cent. as does the large dealer in the large city, although the dealer in the large city has to pay probably five times as much for given space in his home papers, as does the small dealer in the smaller city, but that proportions itself. Therefore, the small dealer must not complain that he can not advertise as much as does the dealer in the large centers, yet his space may be as large in quantity.

The dealer in the small center, with 100 per cent. mark-up, and the prices the same as those the dealer in the large city is compelled to sell, must keep his selling expenses per unit or value to as low a percentage cost as does the dealer in the larger center. Each individual dealer, however, must decide upon his own publicity, no matter whether it is in the daily papers or in the general run of demands made upon a music house and discover how he can intelligently arrive at some understanding as to the drawing power or name-making power of his publicity.

It matters not how the dealer arrives at this, but he should be able to so study his expenditures in this direction that he does not run above 5 per cent. If he is running above 5 per cent., he must study his expenditures and bring his cost of advertising to the 5 per cent. limit and do this in a way that will not destroy this expenditure of 5 per cent. by killing publicity methods that are of advantage. He must do this by deleting the publicity that is not making returns. If his publicity runs below 5 per cent., then he should study in exactly the same manner what is necessary to absorb the full 5 per cent. appropriation, and in that way bolster up his business, even though he may deem it not necessary to add any more because business is good. If, however, he creates a surplus by not utilizing his 5 per cent., he should by all means hold that surplus to use when it is necessary.

In order to make what is said herewith plain and distinct, there was worked out by Mr. Urquhart a table based on a dollar unit, as follows:

ESTIMATE ON A DOLLAR UNIT	
Gross Sales	\$1.00
Cost of Sales50
Gross Profit	\$0.50
Expenses:	
Rent	\$0.05
Advertising05
Selling25
General03
	.38
Net Profit	\$0.12

A Great Lesson

The American Piano Company does not propose, it is understood by the writer, to open branches in every center throughout the country, but it does propose to open branches in territory where there can not be found a dealer who is capable or has the capital to carry on according to the lines that are laid down as necessary to the success of a retail piano store. This in itself is of as great value as is that of arriving to that point where the single representation takes the place of a multiple representation.

It is not necessary to sit around and talk about what has happened in the piano trade, to damn the piano, or any of the miserable excuses offered by those who do not arrive at radical changes when success does not come, but it is necessary that illustrations such as those given in this demonstration of the American Piano Company, in which was involved the one great serious problem of the piano business, that of distribution.

It is silly to talk about the products of the piano factories. **The piano factories have nothing to do with the retail distribution any further than supplying the wants of the dealers.** If the

dealers do not make a success it follows that the factories suffer. Therefore, when a conservative and safe system of percentages is given as to the costs of conducting of retail distribution, let a comparison be made by the dealer, and see if he is within a safe and conservative percentage.

Let the manufacturers when they sell a dealer investigate what the dealer is doing in the way of handling his costs. There will then be built up a safer and saner distribution which affects the manufacturer as vitally as it affects the dealer. Let the manufacturer, however, get into close communion with the dealers who are keeping the wheels of his factory running, and let there be a firm and close partnership that will enable the one to work with the other.

One of the problems that will be solved as to the manufacturer's representation is a building up of a confidence that has not been in evidence through the multiple distribution plan. **This confidence is shattered through the fear of the dealer that if he builds up the name of a certain piano, another dealer will offer to buy more, and the manufacturer will make a change.**

Where the Profit Lies

If the manufacturer carries on the single representation, he will concentrate upon that one dealer; there will be created a confidence that will be of far greater value than the effort to sell more pianos through the building up of a competition that curtails the very efforts that are being made to increase production.

George Urquhart, of the American Piano Company, has set the example. It required firmness and a viewpoint that has not before been given to the piano industry, and while many predicted the utter failure of the single representation, especially in the case of a great institution like the American Piano Company, the figures prove that it not only is possible but it is successful and profitable.

WILLIAM GEPPERT.

"Triumphantly Ignorant and Exaltingly Stupid"

These words were uttered many years ago by a United States Senator on the floor of the Senate during the days of Andrew Johnson, but did not apply to that much maligned man—the one who had the honor of giving us the common school system that has done so much good. It may be a far cry from that day to this, but the advancement of the public school system has kept pace with the increase in population. What is in mind as to this applying in any way to the piano business is the fact that many piano men display about as much stupidity as this saying of the Senator of the United States when the question of overhead is discussed. Apply this to the man who believes that by increasing his overhead that means an increase in sales, without considering that the sales must be made to fit the overhead, or *vice versa*. ¶ To tell some of these stupidities that too much floor space is utilized to display a stock of instruments he feels his business sagacity has been assailed. In fact it has. But the one thus darkened as to his thoughts does not realize that floor space costs just as much at 12 o'clock at night as it does at 12 noon. It is an expense that keeps piling up the twenty-four hours of the day and night. The less floor space, the less inventory. The piano shows off as well as to appearances and tone in a small space as in a large room. This problem of large warerooms is attracting the attention of other lines of commerce as witness the following from a past edition of the New York Times: ¶ "It was to be expected that the principal effort to improve retail store operation would first deal largely with the problems of the larger establishments. The field was broader, the returns were larger, the necessary data more complete, and, last but not least, the store owners more influential. Furthermore, it was probably imagined that the smaller stores might readily adjust the scientific principles found necessary in the running of a large store to their own needs. The National Retail Dry Goods Association, however, announces that the year's work would emphasize studies calculated to assist the small store. The president of this organization pointed out that the smaller retailers would find much to benefit them in the service of the association divisions. He placed emphasis upon the wisdom of adapting rather than adopting the operating principles suggested, since every store has its own problem which cannot always be met in a standardized way. This new move of the retail association follows a convention when a special session was devoted to discussing improved methods for the smaller stores, and it will be welcomed by the

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merchants who cannot use with profit the more complicated systems employed by their large rivals. Some simple systems of control are greatly desired, and it is worth considering that the big stores may find it decidedly to their benefit to have scientific merchandising spread and ignorant and costly competition reduced." ¶ George Urquhart, of the American Piano Company, certain has demonstrated in what he has and is doing that the question of rent is one of the first important items in the bringing the cost of selling pianos to a profitable possibility. The waste in what follows in the wasted floor space is but the start, as has been told in the series of articles that appeared in the *MUSICAL COURIER* last year, and receives its proof elsewhere in this paper. That other commercial lines are taking up this problem, which generally is hid under the talks about the big concerns, is proof of the soundness of the necessity of piano dealers doing away with space that piles up steadily in rent every minute in the day. One should figure his rent at so much per hour for the working hours. Don't be stupid, should be a slogan for those who waste rent money.

"Artificial Joy"

What might be applied to a disrespect for the Volstead act is expressed in the words Artificial Joy. Just what this may mean to the piano dealer is somewhat shady as to understanding, yet there are many piano dealers who are living in an atmosphere of artificial joy as distinct as is the one who obtains that forgetful feeling as far as his debts are concerned through artificial gin. ¶ The dealer who believes he is making 100 per cent. on a piano sale because the markup is 100 per cent. is living on artificial joy, for as a general thing the man of joyous feeling over a piano sale is expending about 125 per cent., in his inventory, overhead and poor collections. ¶ Will dealers ever understand that the discount rates if there be a carelessness in collecting the instalments sold, eats up all his profits, if he has any after the extravagances of selling are allowed to run above the markup? Artificial joy lasts a short time, for synthetic gin is like past due in the collection department. Therefore, COLLECT NOW.

Making a Dollar Work

How many piano dealers ever realize that to make a profit, and that in cash, they must connect their thoughts with the working of a single dollar? A capital of \$100,000 in cash is almost an unknown thing in the establishing of a piano business. Where, then, comes in the hundred thousand cash? The dealer will show through his statements that he has a capital of that amount, but it is in inventory, instalment paper, name value, etc., which constitutes capital in business. One might also say that if he started with one hundred thousand dollars cash he could not hold that to cash, but must show it in his investment, which would be represented in his tangible assets, as he views them. He might have an inventory of \$150,000, but owe that much. ¶ His real assets that he will show with pride is in instalment paper, but that paper may be discounted and the cash thus derived utilized to meet current expenses in the carrying on of his business. The paper assets may be double his capital, but it is a question just how much of that is of current value or is actually working, unless we can call instalment paper in the hands of the discount banks as working. In fact it is not working for the dealer, because it is costing so much that it must be classified as a questionable asset. The inventory as to pianos, etc., can not really be regarded as an asset unless they are paid for. They may be paid for by notes maturing in the future, but that again places the dealer in a somewhat disagreeable position, for he is claiming something as his that is not in the true meaning of the word. ¶ The instalment paper that has been placed out of circulation, or to work as to profits, is not always self-sustaining, for the losses entailed through this form of obtaining cash are not self-supporting, and for this reason the sales of today are absorbed in the future in the taking care of the sales of the past. By the massing of figures, instead of individualizing them, many false impressions are made in the mind of the dealer that lead to complications. ¶ It would take an expert bookkeeper to arrive at a true solution of how many dollars in a piano business are earning a profit. If one is earning a profit, and nine are eating that profit up, the final ending of the chain in financing

is one of those things that do not often come to the surface, for the instalment business is one of not single months, but runs into many multiples of twelve months per year. A dollar invested in a piano along with many others, and that piano sold on long time and only earning a past due, is hard to realize on as to its earning powers. That can only be arrived at through constant study as to income and outgo, with the soft pedal pushed down on the outgo and the hard pedal working overtime on the income. Study about the individual dollars.

A School for Salesmen

An English piano sales manager has made a suggestion that a part of the annual Federation revenue be set aside for the establishment and maintenance of a school for piano salesmen. There is no question but that the suggestion has point and merit. It is, however, a bit difficult to see just how the matter could be applied. The general principles of all salesmanship are readily classified. The salesman should know his product and be able to demonstrate it to advantage. From this point there begins a wide divergence. ¶ Some of the best piano salesmen in the country cannot play a note on the piano, except for a few easily memorized chords. Other salesmen, with equally impressive records, play beautifully. But piano salesmen generally vary as widely as the houses which employ them. Some houses make a point of training their men carefully to a certain sales routine, and to a carefully worked out "sales talk." Others throw the burden directly upon the men themselves and let the results be the deciding factor. Some salesmen seem entirely dependent upon the house for leads. Others have tremendous prospect lists which they themselves have compiled. A certain class of high grade men have long periods of service with a single house, others are drifters pure and simple. ¶ The point is that salesmanship is a highly individual proposition, especially so in the piano business. Piano salesmen generally are a very fine type. They must be good because disposing of pianos at retail requires real salesmanship. The inefficient salesman drifts along and eventually drops out of sight. The dishonest salesman is invariably caught by his own trickery sooner or later. ¶ As a matter of curiosity it would be interesting to see a "school trained" piano salesman, but the possibilities beyond that fade into nothingness.

A Way to Sell Pianos

There was a story in the daily papers last week that told of how a man had attempted to commit suicide to escape the talks of an insurance salesman. Here is a way out for piano salesmen. Also, it gives some insight of the why of the tremendous business done by insurance companies. The men who talk savings, protection for the family after death, the value of a paid up policy for the latter days of one's living days, must have to work mighty hard to get business. We never hear of a piano salesman chasing a prospect to the desperate effort to get away from the "piano agent" by suicide. ¶ It might be said in passing we never hear insurance agents talking about the radio killing that business, nor the arguing if it were not for the automobile the insurance business would be good. In truth, the insurance business, especially that of life insurance in its many forms, always increases. To keep at the high tide of "production" as to this line of business there must be a lot of hard and skillful work done.

An AudioGraphic Party

The Aeolian Company held an Easter party for two hundred and thirty children on Saturday morning, March 30. Miss Jean Everly, recitalist of the Aeolian Company, was in charge. The entire program was beautifully carried out to the most inconspicuous detail and the Duo-Art with specially arranged AudioGraphic rolls played a prominent part in the unfolding of the fairy tales for the children. The tale of Little Lame Peter was acted to the accompaniment of Liszt's Dance of the Gnomes; presentation of scenes in pantomime of Maeterlinck's Blue Bird, adapted for AudioGraphic music, followed. The children had a gorgeous time, proving the success of the effort. ¶ The significant part of the entertainment was the demonstration of the wonderful utility of the AudioGraphic music which has

been developed by the Aeolian Company. There is probably no departure from accustomed routine in roll making which has been so outstanding an artistic success as this. Furthermore it appears that the latent possibilities for further specialized development have scarcely been touched. ¶ AudioGraphic music has to its credit the outspoken approval of musicians and musical educators not only in this country but in the principal countries abroad. It has a definite place in any scheme of musical education. Its possibilities as an amusing or entertainment device for the home or for social organizations, as already hinted, seem limitless. ¶ There is a potent sales appeal in AudioGraphic music, one that requires unusual understanding and sympathetic insight to develop. It is in the line of solidly building for the future, and too much credit cannot be accorded to the Aeolian Company for bringing it to the fore.

Nothing Has Happened

Some twenty-five years ago there was an old newspaper man working on the *MUSICAL COURIER EXTRA* who when called on for copy would frequently respond with the statement, "Nothing has happened." That is generally an excuse made by routine news gatherers, and it would seem as though the piano trade papers are running along that same schedule at this time. Let one go over them each month or every two or one week, as they happen to appear, and it will be realized how little so-called "news" is recorded in them, even though the weekly appearances have been curtailed and there is plenty of time for the employees and editors to provide enough copy to fill the limited number of pages that now represent these "mirrors of piano happenings." ¶ In fact there is little so-called piano news to provide the piano trade-paper writers with something to write about, for the happenings are the basis of what is found in all these sheets of today. ¶ Let any piano man look back to the great upheaval the American Piano Company brought about in the changing from the multiple to the single representation, and it will be found that the *MUSICAL COURIER* was the only paper that commented upon this event of tremendous import. Not one trade paper has had so far anything about the results of that change in distribution, except the bare "news," nothing about what it means. ¶ The next great piece of news was that of the forming of the holding company that brought together the Sherman-Clay house and Ben Platt on the Pacific Coast. Not one of the trade papers discussed intelligently what this combination meant or means. The *MUSICAL COURIER* is the only paper that brought the importance of these "news" items to the piano trade in a way that understood the event. ¶ To understand the piano business seems to be aside the work of those men who work hard no doubt, but generally have to dig from the *MUSICAL COURIER* the true meanings of what are really the events that mean anything. To print what is regarded as "news" is but the work of amateurs which can be done by any school boy who does not even have to know how to spell. There is so much in the manufacturing and selling of pianos that requires expert knowledge it is a wonder these men who strive the best they know how should endeavor to learn by actual experience what it is all about. Try selling a few pianos, study the financing of instalment paper, and then walk through a piano factory some day and learn how to build pianos.

D. W. Griffith, He Says

In a radio talk recently made by D. W. Griffith, best known as the man who made "The Nation," that triumphant showman says that beautiful women must be utilized in the talky movies, that they must have low, sonorous voices, etc., etc. Well, if the talkies call for low voices like unto the baritone effusions of the broadcasting announcers, there will no doubt be bred that same disgust that is aroused by the constant dronings of the announcers of the broadcasting stations. ¶ Since the agitation was aroused about who is the best announcer, the offering of honor and praise for the one most voted for, there has been a subtle change in the articulation and enunciation of these men of many words and of the same quality of voice. The talky movies will never be a success if there be any limitations as to tone production. The broadcasting announcers are building up a mass of disgusted listeners in. Earnest and honest as the talking men are over the air, the monotonous laments, stilted articulation, the failure of the radios to catch the sounds, make an evening with the radio one of trial, tribulation and irritation. ¶ If only the announcers would go outside the studios in which they "work" and listen in to one another, they would realize what they are doing to their own ways and

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means of earning a living. Let them talk just as they talk one to the other in a room. Then let some genius discover how to control the modulations. This will bring their voices to normal, and not like now when one is reminded of an outside barker at a circus telling about the wonders in the sideshows. Then let some efficiency "expert" take up the subject of words and bring about economies by illuminations that will save the time of the announcers and the listeners in. Let the talkies cultivate what will allow of natural conversations just like at home, no matter the voices, otherwise there will be unnatural talking.

Save the Waste

What seems to be the matter with the pessimists in the piano trade? No one has as yet found that the "talkies" have killed the piano dead. The "talkies" will have about as much to do with a dealer not selling pianos as has the flower business. There are so many inventions, conveniences, improvements, one might just as well accuse the bath tub, the greatest real improvement in our lives, to kill the piano. It has not been so long ago that "running water" in a hotel room was considered a luxury and extra charge made for that. Now we have hotels of two thousand rooms or more than have "a bath in every room." ¶ What is said here is no more foolish than some of the piano talk one hears set forth as to why more pianos are not sold. That there is a reduction as to units in factory production must be conceded, but do these men of much talk and little work realize the gross as to business done by the dollars the sales of today produce? ¶ We must remember that the cheap no-tone boxes are a thing of the past. If only each dealer would strive to reduce his overhead and keep it within the bounds of his capital and credit he would have a different point of view. Save the waste should be the slogan of the piano business. That means something.

Stradivarius Documents Prove False

Recently there was printed in this paper that documents had been found that gave the formula of the famous Stradivarius varnish that had for these many, many years been lost. It seems now that that these documents have been proven false. ¶ A cable to the New York Sun says that the 'Stradivarius documents about which there was much discussion last January now appear to have been forgeries. Two dealers of Bergamo, Signors Zanardi and Ravasio, who pretended to have found accidentally the documents in a piece of old furniture and sold them to Bisiach, a Milanese violin maker, and others, were yesterday arrested as a result. Long careful examination of the documents proved their unauthenticity."

¶ Whether the modern luthiers could make any better violins than they do now even if the Stradivarius varnish be discovered can not be said until the trial is made. As it is there are many fine modern instruments of the string family that give forth beautiful tones. There are some who claim that the varnish has nothing to do with the tone production of the string instruments, especially the violin family. The great Wurlitzer collection of violins, running to more than a million dollars, gives much for the investigator to learn by comparing the old masters running into the \$50,000 or more, with the modern productions that cost \$1,000, \$500, and even less. ¶ Both those violin connoisseurs Rudolph H. Wurlitzer and Jay C. Freeman, regarded as the most reliable now living, give certificate guarantees signed by both as to the authenticity and value of each instrument sold. As to the varnish, each of these critics will give expression as to the varnish upon all grades of violins, so that violin "fans" may be given reliable opinions that will remove any fear of risk as to what is being bought.

Love Thy Neighbor

Every one in the piano business should cultivate the good will of the musician. Whether the one be a music teacher, a lover of music, or just one who goes to concerts or musical events of any kind, that is the one the piano salesman especially should look upon as a friend of the piano. We hear too often the detestable expression, "Damn the musicians."

¶ What a reflection on the business. It is going against what makes piano sales, and that is what a piano salesman is working for, what gives him his

living. The musical man must have a piano. He may not be burdened with this world's goods, but he has influence that is of a nature that can kill a piano sale by just shrugging his shoulders when one asks what he thinks of this or that make of piano. It is a necessity that those who sell pianos cultivate those people who may not know anything about a piano, but there are a lot of men engaged in selling pianos that do not know as much. The musician has music to back him. That influence can be bought for just a show of consideration and doing a good turn, or speaking a kind word when opportunity presents.

¶ It matters not whether the musician uses another make of piano than what the salesman is trying to sell. Let him beware of saying things derogatory of the music teacher—it only hurts the one who says such things. When a teacher kills a piano sale for one, he certainly has made a sale for the other in the conflict. That should engender respect, to say the least.

Sell Piano Tuning With Piano

When Merrit J. Chapman was manager of the Wanamaker New York Piano Department he evolved a plan for piano tuning that should have been adopted by all dealers. It was to give a certain number of tunings during the life of the instalment contract, or if a cash sale the buyer of a piano was sold on the idea of a three-year contract for keeping the piano in tune. This called for a system of follow-ups as to the tunings that worked automatically. The tuning cost was embodied in the price of the piano, and there was a protection for the piano, the buyer and the seller. The salesmen found this an easy way to keep the tuning department busy, and was one of the most plausible solving of the tuning and getting the pay for tunings given to the trade.

¶ Mr. Chapman was one of the best retail managers and organizers known, and he did his work in a way that took his whole strength and time. He has passed on, but his work still lives. He was one who thought of before and after in piano selling, and his inclination toward the tuning was as carefully planned as that of the selling. He believed that pianos should always be kept in tune, and he insisted on his salesmen working for tunings as they worked for sales. ¶ It is a fact that many music teachers are careless as to the keeping their instruments in tune. This is one of the important problems that confound. There is something more in the teaching of music than the mere technical training that is really mechanical unless the ear of the pupil is also being trained as to purity of tone. But how can any music teacher be a success if their pupils are tone deaf? Can they teach properly if they use pianos that are not in tune? ¶ Dealers and their salesmen should follow the ideals of Merrit J. Chapman in this direction—sell piano tunings and get the pay for them.

The Business Trend

Much has been said in the columns of the MUSICAL COURIER about the insidious wastes in the piano business that in many cases eats up the legitimate profits. These little leaks mount up tremendously, for these are few parts of the entire system of manufacturing and distribution which function without some degree of waste. However, there is strong reason to suspect that piano men have grown careless in years of prosperity, developing weaknesses which are markedly shown up in times of stress. ¶ It would appear that slipshod business methods are a common failing in American business, so that piano men need not reproach themselves unduly. Some time ago Dr. Julius Klein placed the total annual waste in American business at seven and a half billions, or about 15 per. cent of total national expenditure for commodities and service. In another report made by the Committee on Elimination of Waste in Industry, of the Federated Engineering Societies, it was stated that "extravagance of distribution are an outstanding shame to American business; they may equal or exceed the more patent industrial wastes of production." ¶ The figures are staggering but the percentages apply equally well to the individual business man as to the huge industrials. Excessive overhead is waste, careless or ill considered advertising is waste, frozen capital in the form of too big an inventory is waste—all this aside from the faults that creep into the established routine in business, such as past due, overallowances, repossession, etc. The greatest single reform in American business in

the past ten years is just this matter of reaching greater efficiency in every department. The piano business must fall in line if only to keep up with the procession.

The Washington Meeting

An important meeting was held in Washington last week, when men and women prominent in music and music trade circles gathered together to hear reports on the current movement for the establishment of a Department of Fine Arts under governmental patronage and control. This movement was formally initiated by the National Association of Music Merchants as a result of a proposal made by F. P. Stieff, of Baltimore. A committee was appointed of which Mr. Stieff was made chairman.

¶ The Washington meeting was the first of any consequence since the beginning of the committee's work. Its importance lay in the fact that it demonstrated conclusively that a great number of people in all walks of life are interested in the project, and that from a casual view of the national legislators, some measure of support may also be expected. The affair, however, has hardly taken on a public aspect, as the press reports of the last meeting were about the first news given to the general public. ¶ This is a worthwhile endeavor, although at the very outset it appears that one vital mistake has been made. This is that the suggestion is being formally proposed by a commercial organization, the National Association of Music Merchants. Any commercial tinge is sure to bring about a certain measure of criticism. This point indeed was brought up at the meeting, but was casually dismissed with the suggestion that the association would gracefully retire at a fitting time. ¶ It appears, with all due respect, that this is begging the issue. There is one organization closely affiliated with the music industries, but from which all commercial interests are divorced. This is the National Bureau for the Advancement of Music. It would have been not only a gracious gesture but one of great practical utility to have made the N. B. A. M. the spokesman for this suggestion. The prime consideration is not the credit coming to the individual or organization but the reaching of the goal. It would appear as though the association line-up could stand a little better dovetailing of activities.

PRIDE

Everyone has a certain amount of pride, concerning things pertaining to themselves. This also applies to things you manufacture. Are you proud of the plywood you manufacture?

If it is glued with PERKINS PROVED PRODUCTS you can be proud of it for you *know* it will stay glued and not cause you any difficulty with loose veneers.

We take pride in the vegetable veneer glues we manufacture and want you to use them on your laminated work and know you will take a great deal of pride and satisfaction in the finished product you will have.

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Rambling Remarks

(Continued from page 54)

All this is of value to the dealers and salesmen in other houses throughout the land. It might be said here that Mr. Kuehl sold in September of 1928, sixty-four pianos, but, as stated, he was not putting in any night work as did Mr. Palmer, who probably worked harder than any piano salesman in this country in the month of September, 1928.

Those Extra Hours

Let the piano salesman study and consider the number of prospects that Mr. Palmer must have met, and, taking the twenty-four hours of the day throughout the days of September, it would be found that Mr. Palmer had no time for auto rides, entertaining, as entertaining is usually regarded in business, nor did he offer any explanations of how he paid due respect to his home life when he gave himself up to such a task that can be explained only through his love for the selling of pianos and his loyalty to the Steinway piano and his desire to take advantage of all opportunities that presented.

The Rambler hopes some day to get a record of Mr. Palmer's sales as he did of Mr. Kuehl's. It might be that here is an evidence of the cordiality existing in the Steinway sales organization of New York City that the warmest admirer that Mr. Palmer has is Mr. Kuehl himself. Mr. Palmer is forging ahead to being listed among the old employees of Steinway & Sons. He is young yet, comparatively, but he certainly is following in the footsteps of Mr. Kuehl whose record may be passed by Mr. Palmer, but Mr. Palmer will have to wait until he has reached the forty-nine years in the service of Steinway & Sons, as has Mr. Kuehl.

Many Other Fine Salesmen

The Rambler could mention other salesmen throughout the country, who have made wonderful records, and, as stated, population considered, the house back of the salesman taken into the analysis, may have done just as good work as Mr. Kuehl and Mr. Palmer; but that is hard to arrive at, for after all there is only one Steinway & Sons, which does not mean that the Steinway piano is only sold in New York City, but it does mean that while the Steinway piano is sold throughout the world by other houses, there is that difference back of a piano sale as to business methods that can not be exactly reproduced by another house. All houses can not have the stimulating and steady personality that is found in the Steinway & Sons organization in New York City, and which, since its beginning, has been dominated by the Steinway blood. Also, it must not be thought that in singling out Mr. Kuehl and Mr. Palmer in what is herewith said, that there are not other salesmen in the Steinway organization who are making good records—in fact, there are others who are pushing Mr. Kuehl and Mr. Palmer as to records. Mr. Palmer has been with Steinway & Sons twenty years. He therefore has something like thirty years to beat the record of Mr. Kuehl. All this but goes to carry out the belief of The Rambler that the salesman is what the house makes him.

Singers Are Often Handicapped by the Mechanical Limitations of the Radio—Another Reason for Poor Vocal Offerings on the Air.

The Rambler has been putting in many hours "listening in" to the radio. He has from time to time made comments and criticisms as to the broadcasting efforts. There is one little thing that irritates him, and probably the broadcasters themselves are aware of this fault of singers, who do not seem to realize that the closeness of the microphone, or, as one witty gentleman stated the other night "the hat rack," allows of the carrying on over the air of the distressing habits some singers have of rounding out a note with a grunt. Some seem to have a habit of doing this, and after a phrase it kills the beauty of the tone, and then if that is followed by a deeply drawn breath, that also registers and comes over the air, just as though the ear of the listener in was as close to the microphone as is the singer.

This suggestion might be offered that when a singer presents these faults in his rehearsals, that he or she be told of this distressing fault and allow it to be eliminated as much as possible.

If a singer is upon the stage and there is an orchestra between the audience and the singer, these breathing difficulties do not become so apparent, but if any one in the audience was within six or eight inches of the voice of

the singer, then would the one singing before the microphone realize what happens when the poorly trained singer, whose teacher probably has overlooked these great defects, and a good singer often ruins a beautiful rendition of a song.

H. C. Bay Indicted

Suit has been filed against Harry C. Bay, president of the now bankrupt firm of H. C. Bay Company, James M. Donovan, former auditor of the Company, and Lawrence P. Brandt, also a former employee, as a result of charges brought by the Credit Protection Department of the National Association of Credit Men. The three men were formally indicted by the Federal Grand Jury on the charge of having used the United States Mail for fraudulent purposes.

The investigation was started in June of last year, and the bill of complaint charged that certain items were omitted from the list of assets in the schedule of bankruptcy. It charges that whereas the actual schedule showed assets of \$75,698.02, and liabilities of \$884,252.03, the true figures representing the financial status of the company should have shown assets of \$252,198.02 and liabilities of \$884,252.03. The difference, it is charged, is made up by the stock at hand, sold for \$95,000, and real estate, sold for \$81,500, not reported in the bankruptcy schedule.

H. C. Spain Promoted

Herman C. Spain has been appointed manager of Ampico Hall in Boston to succeed Louis C. Wagner, who recently was promoted to the post of general manager of the retail store activities of the American Piano Company. Mr. Spain has had a long and successful career in various capacities with the company.

G. A. Scofield Resigns

It is reported that George A. Scofield has resigned as manager of the Pease-Behning Company and has disposed of his interests in the company. Robert Pease Van Kirk, recently elected president of the company, will also take over the duties of manager.

Plans for N. Y. State Meeting

E. R. Weeks, president of Weeks & Dickinson, Binghamton, N. Y., and also president of the New York State Music Merchants Association, has given out the tentative program for the annual convention of that body. The convention will be held in the Arlington Hotel, Binghamton, N. Y., on May 2 and 3. Among the speakers already lined up are

Hermann Irion, president of the Music Industries Chamber of Commerce; Dr. Sigmund Spaeth; C. J. Roberts, president of the National Association of Music Merchants; Delbert L. Loomis, executive secretary of the same organization; Miss Helen Curtis; John S. Gorman, vice-president of the Gulbransen Company, Chicago; P. A. Ware, of Philadelphia; and others to be announced later.

Special Fare Reduction for Chicago Conventioneers

An official statement from the M. I. C. C. states that the one and one-half fare to and from Chicago during the Music Trades Convention, June 3 to 7 at the Drake Hotel, has again been granted by the railroads. Full fare will be paid on going trip and certificate showing the purchase of the ticket must be obtained by members from ticket agent. Ticket for return journey over same route will be sold at half fare to members and dependent members of their families. Members desiring the one and one-half fare privilege are cautioned to examine the following rules carefully:

1. Tickets at the normal one-way tariff fare for the going journey may be bought on any of the following dates (but not on any other date).
2. Be sure when purchasing your going ticket to ask the ticket agent for a certificate. Do not make the mistake of asking for a receipt. If, however, it is impossible to get a certificate from the local ticket agent, a receipt will be satisfactory and should be secured when ticket is purchased. See that the ticket reads to the point where the convention is to be held and no other. See that your certificate is stamped with the same date as your ticket. Sign your name to the certificate or receipt in ink. Show this to the ticket agent.
3. Call at the railroad station for ticket and certificate at least 30 minutes before departure of train.
4. Certificates are not kept at all stations. Ask your home station whether you can procure certificates and through tickets to the place of meeting. If not, buy a local ticket to nearest point where a certificate and through ticket to place of meeting can be bought.
5. Immediately upon your arrival at the meeting, present your certificate to the endorsing officer, Alfred L. Smith or assistants at the registration desk as the reduced fare for the return journey will not apply unless you are properly identified as provided for by the certificate.
6. No refund of fare will be made on account of failure either to obtain a proper certificate, or on account of failure to have the certificate validated.
7. A Joint Agent of the carriers will be in attendance on June 5th and 6th to validate certificates. If you arrive at the meeting and leave for home prior to the arrival of the Joint Agent, or if you arrive at the meeting later than June 6th after the Joint Agent has gone, you cannot have your certificate validated, nor secure the benefit of the return reduction.
8. Return tickets issued at the reduced fare will not be good on any limited train on which such reduced fare transportation is not honored.

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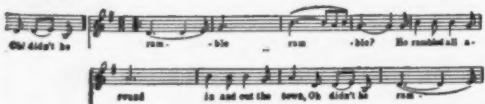
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1212 Venice Blvd.

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



The Wagner Parsifal Steck Piano Tour Through the Country a Succession of Triumphs.

The reception the Wagner Steck grand is receiving throughout the country is becoming a triumphal tour. The Rambler has been keenly interested in this exhibition of one of the notable pianos of the day, and the following regarding the tremendous interest manifested will be read by all musically inclined. Piano men should appreciate what the Aeolian Company is doing to attract attention to the piano. The Rambler has to thank the Literary Bureau of the Aeolian Company for the following interesting story of the progress of this triumphal tour, which indicates how the love for the composer is shown in the seeing and hearing the piano that Wagner used when he composed Parsifal:

The Parsifal Piano, historic Steck concert grand at which Richard Wagner scored his last festival opera, is making a triumphal tour of American cities. In New York, Buffalo, Troy, Albany, Grand Rapids, Flint, Detroit, Milwaukee, Richmond, Dayton, Nashville, Memphis and Little Rock, it has been accorded public attention that would seem to indicate a growing general interest in Wagner among music lovers of the United States.

In Dayton

In Dayton, Ohio, the appearance of Phillip Gordon, who is accompanying the piano on its year's tour of the country, with this historic instrument was the principal feature of the farewell dinner tendered the Dayton Westminster Choir, prior to its departure for a tour of Europe. Five hundred guests attended this testimonial dinner, which, sponsored by the Chamber of Commerce, was one of the greatest civic events ever staged in Dayton. The Anderson-Soward Company arranged for the program with the Chamber of Commerce committee.

In Cincinnati

Cincinnati newspapers heralded the coming of the Parsifal Piano weeks in advance as one of the outstanding musical and social events of the season. In that city the Art Center, Incorporated, cooperated with the Otto Grau Piano Company in arranging the appearance of the Wagner Steck in the ballroom of the Hotel Sinton. The Cincinnati Times-Star, a month in advance of the event, announced, "Musical Cincinnati will be thrilled to know that the Art Center, Inc., has taken the beautiful French ballroom of the Hotel Sinton for their 'Parsifal Piano concert,' set for the evening of March 5. . . . This concert features the piano on which Wagner composed 'Parsifal,' an instrument now on tour in this country, much as a noted singer would be on tour. . . . This is an incomparable occasion, and the Art Center is opening it to its entire membership."

In Buffalo and Troy

In several cities music societies or social clubs have asked the privilege of sponsoring special events either for their own members or for the music-loving public, introducing the Parsifal Piano in their city. In Buffalo, the Town Club featured the piano in a recital which was the climax event of a formal reception for new members, which was one of the brilliant events of the social season by arrangement with Denton, Cottier & Daniels. In much the same manner the Troy Women's Club secured the Parsifal Grand from Cluett & Sons for an enjoyable recital.

In Detroit

In Detroit the Tuesday Musicales presented the instrument in a recital at the Detroit Institute of Arts, through

courtesy of Grinnell Brothers. The Wisconsin Conservatory of Music secured the instrument for a recital evening while it was at Bradford's in Milwaukee, and in Richmond, the Musicians' Club sponsored a recital in Corley Auditorium, the piano being shown in the Virginia capital by the Corley Company. In Memphis, the alert Beethoven Club took advantage of the arrival of the famous piano by arranging a recital at Goodwyn Institute which was equally to the advantage of the club and of the O. K. Houck Piano Company.

According to Phillip Gordon, the widely varying audiences before which he has appeared have had one common characteristic—that of deep reverence and appreciation for the instrument from whose strings first poured forth the exquisite melody of the Good Friday Spell. Mr. Gordon, in a recent letter to the Aeolian Company, who obtained the piano from Siegfried Wagner in Bayreuth for a year's loan, reported that the instrument, in spite of the continual retuning necessitated by moving it from city to city, is in excellent condition, and music critics in many cities have commented upon its mellowness and verity of tone.

The Count of Seattle Sounds Another Note in the Du Barry-Wick Fracas —Too Late for Arbitration Says the Count.

It was to be expected that the letter of the president of the Detroit Music Trades Association to Count George Hay du Barry, of Seattle, Washington, would receive a prompt reply. In the last issue of the *Musical Courier*, the letter of Frank J. Bayley, president of the Detroit Music Trades Association, to Count George Hay du Barry was printed in full with a few comments. The answer to this letter was prompt, and is as follows:

Seattle, Wash., April 7, 1929.

Mr. F. J. Bayley, Pres.
Detroit Music Trade Ass'n.
Detroit, Michigan

Most Kind Sir:

Our organization, wife, my father and myself thank you sincerely for the expressions of your Association and yourself in your kind letter to the writer under date of April the first.

We especially appreciate your keen recognition of the *MUSICAL COURIER* whose great editor has been stirred to fearless comment because of his true interest in issues of constructive piano presentation. His knowledge of what we have accomplished in business distributing pianos exclusively and popularizing a very unknown piano by successful piano methods of piano men to make it quite as saleable as the best sellers of any equal population, the full returns from public purchases therefrom was our business value under our franchise in common with the custom of the piano business which we all think should continue and appreciate the tradition you and I and the rest of the music store operators have shared in.

We must deal with the violators of our tradition in Court, upon the battlefield they the P. S. Wick Company forced us to fight. Piano men could not arbitrate this matter now dear President, the defendants refused our justice so we will let them have their way.

With deep appreciation,

(Signed) GEORGE HAY DU BARRY,
Du Barry Piano Co.

There probably will be some joy felt by those of the association turn of mind that this somewhat distressing legal conflict, as between the Seattle dealer and the St. Paul manufacturer, will not rear its head of terror and be a subject for decision on the part of a National Association. The Seattle dealer makes this plain in his answer to Mr. Bayley's letter. It is a pity that this matter could not have been taken up by the national association before it reached the interminable conflict that will probably ensue in the courts. Arbitration is far better than a legal contest. The case now being in the hands of the courts, it is settled so far as any further news concerning this dispute will not be furnished, until the necessary legal continuance, etc., has been gone through and the case becomes of public interest through the regular procedure incident to such entanglements.

Who Is the Best Piano Salesman in the United States? — The Rambler Names His Candidate and Gives His Reasons Therefor.

The Rambler is in receipt of a letter from an evidently ambitious piano salesman in the Middle West, propounding the following question: "Who in your opinion is the finest and greatest piano salesman in the trade today?"

This is a hard question to answer. The salesman asking this question, and located in a city of over 500,000 inhabitants, may be just as good as a salesman in New York City, but there must be this reservation made that

the salesman in a city of 500,000 inhabitants has not the opportunities or the field to work in that a salesman has in New York City.

Why this comparison is suggested is because the best piano salesman, in the opinion of The Rambler, is located in New York City. For many years, John G. W. Kuehl carried the banner, as far as number of sales and volume in dollars, is concerned, and in this there must be remembered that The Rambler does not take account of sales made by men through special sales or any of the drastic methods that prevail from time to time, in order to attract attention and bring people into a piano store through special advertising, etc. The Rambler judges a salesman through the number of sales that he makes in the regular routine of business.

Mr. Kuehl is now in his forty-ninth year with the Steinway house. He has been working in a population running into the seven millions: It would be unfair to class Mr. Kuehl as being superior as a piano salesman over a salesman in a city of 500,000 inhabitants, who may be doing just as good work in individual salesmanship as the man in New York City. Mr. Kuehl, however, has made his record. It has been printed in this paper. For the past two years Mr. Kuehl has been in semi-retirement, that is, he has only worked, we might say part time, like a good many school children who go to school in New York City are compelled to be satisfied with part time educational advantages.

The Candidate

If it comes to numbers of pianos, and this followed by the class of sales, John Palmer, of the Steinway House, now can be classified, in the opinion of The Rambler, as the leading salesman regarding number of sales made and the character of the sales.

It follows that a sale made by the Steinway house in New York City has no repossession record. Occasionally there comes up a case where misfortune presents, and then the Golden Rule applies. A piano may be repossessed through unavoidable circumstances, but the percentage of actual repossessions, as classed by the trade, does not occur in the Steinway business. If it was reduced to a percentage, a decimal point would be necessary as the first notation of that percentage.

Mr. Palmer probably has a record that has not been surpassed for a single month's work. In September of 1928, the dark, dour year where the piano men themselves, during their despondency, reached a low limit as to their faith in the piano and its future, he closed eighty-six sales, and had in reserve twenty-four sales for future delivery, that meaning that sales had been made, but the instruments were not delivered, and were waiting the return of people who had made their purchases from their summer vacations or European tours. This, in round numbers, represented 100 new Steinway pianos for one month's work.

Those who know Mr. Palmer and his methods, those who understand the care that is taken by the Steinway house as to sales, can well realize that here is a record that will stand as a mark for salesmen in other Steinway houses to attempt to reach.

Territorial Advantages

Probably there will be some who will want to know how this can be arrived at—that is, the equaling of this record in the smaller centers. If Mr. Palmer could make 100 Steinway sales in one month in New York City, then we must reckon with a population that the Steinway territory covers from the Steinway house in Fifty-seventh Street, New York City, seven millions of people.

If a salesman in a center of 500,000 people makes a good record, he may or may not equal or surpass this record of Mr. Palmer. The population and the kind of territory must be taken into consideration in this arriving at the ability of a piano salesman. Also, it must be taken into consideration the house that the salesman represents and the methods of accepting sales of that house.

Limitations on Selling

The salesmen in the Steinway warerooms are held to rigid limitations. There is no cutting of prices, no ill-begotten offerings for trade-ins, and, in fact, trade-ins are not encouraged. Purchasers of Steinway pianos in New York are urgently requested to utilize the second-hand piano as a gift to friends, and \$100 for a trade-in is about the limit, no matter the name or condition of the piano offered in exchange. The Steinways will allow for a second-hand piano just what that piano represents at its true value, and under no consideration will there be a turning from this rule.

It may be that the Steinway house would not like to have it stated that \$100 is about the limit for an ordinary trade-in. There might be more offered for a good grand, but the salesman must be very careful in his estimation of the second-hand. Under no circumstances can a salesman close a deal with a trade-in until that second-hand piano has been examined and its value estimated by experts employed for that purpose.

(Continued on page 53, preceding.)

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